

THE MEDIEVAL CAMPANILI OF ROME.

BY J. TAVENOR PERRY [F.].

Read before the Royal Institute of British Architects on Monday, 21st February 1898.

IN bringing before the Institute a Paper on such a well-known subject as the Mediæval Campanili of Rome, some apology may appear to be necessary, for there are scarcely any buildings of the city with which we are so familiar, and there is no architect or painter who has failed to appreciate their beauty and picturesqueness, and no archæologist who has not speculated on their origin and history. And yet, unfortunately, although so many of these towers have found their way into the sketch-books or note-books of travellers, no one has, in any serious way, propounded any theory to account for their origin, or published, if he has discovered it, any historical evidence which would enable us to fix their dates and name their builders. It is for such reasons as these that I have attempted in this Paper to put together such information as I have found scattered among published notices of these buildings, together with my own notes and sketches made during several visits to Rome, which may form the nucleus of a history, to be amended or enlarged by the knowledge or experience of those who are better acquainted with the subject, but, as yet, have not contributed their views to the public on this most interesting branch of architectural archæology.

Beyond having the inviting question of their history to determine, it is important that some detailed and definite account of these buildings should at once be put on record. Earthquakes, sieges, and civil troubles have done their share of damage all through mediæval times; but it is to the neglect and destruction of more recent years that the melancholy condition of these monuments is largely due, and from such circumstances we have to fear for them a yet worse fate; so that a future generation may have nothing but our printed records to tell them what they have lost. The beautiful tower of the Annunziata, standing in the ruins of Mars Ultor, and that of SS. Cosma e Damiano in the Forum* were, it is true, destroyed many years ago; but it is to the period which has followed the change of government in Rome, and to many circumstances attending it, that the greatest damage is to be attributed. Many of the campanili belonged to conventual establishments, which have been either suppressed or disendowed, and no funds are now available for the simplest necessary repairs. One of the finest of them, S. Silvestro in Capite, is occupied by the telegraph service, and others in the Trastevere, such as S. Giacomo Lungara, seem doomed to destruction to make space for the roads along the new embankments of the Tiber. For

* The tower of SS. Cosma e Damiano is shown on page 215 of Lanciani's *Ruins and Excavations of Ancient Rome*. This was destroyed in 1612.

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these among other reasons I think I need not apologise for bringing forward a subject which, at first sight, might appear to be so familiar.

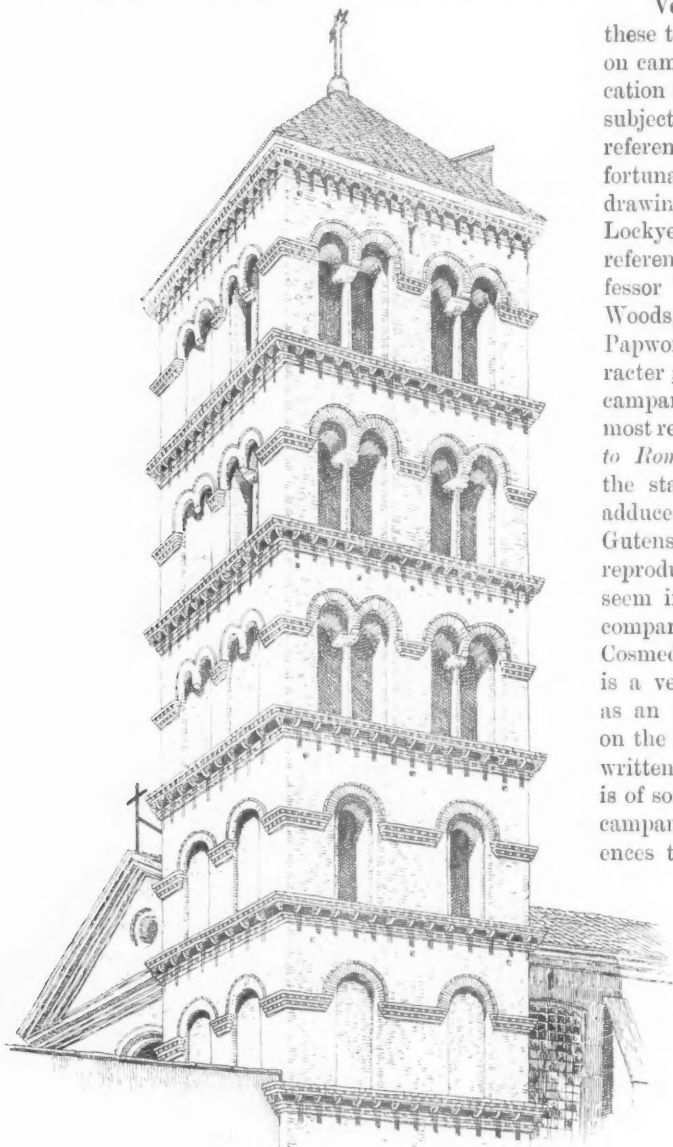


FIG. 1.—S. ALESSIO.

Very little has been published on these towers in particular. The articles on campanili in the Architectural Publication Society's Dictionary deal with the subject as a whole, with only slight references to those of Rome; but they fortunately contain a carefully measured drawing, by the late James Morant Lockyer, of S. Maria in Cosmedin. The references made to the subject by Professor Willis,* in his *Remarks*; by Mr. Woods,† in his *Letters*; and by John W. Papworth,‡ are of a very general character; and in the chapter devoted to campanili in the introduction to the most recent edition of Murray's *Handbook to Rome*, no authorities are given for the statements made or for the dates adduced. The drawings published by Gutensohn and Knapp, one of which is reproduced in Fergusson's *Handbook*,§ seem inaccurate, as can be tested by comparing their drawing of S. Maria in Cosmedin with that by Lockyer. There is a very interesting account, published as an appendix, in Cancellieri's work || on the bells of the tower of the Capitol, written by Friar Jacques Ponyard. It is of some value, as he gives lists of the campanili existing in his time and references to authorities not now available;

but as he wrote some time before 1806, a period unfavourable to architectural criticism, many of his deductions are open to doubt. These are the principal writers to whom we have to turn for any information on our subject; but as they differ so widely in their opinions, and rarely give any

authority for their statements, I propose, for the present, to ignore them altogether, and deal

* *Remarks, &c.*, by R. Willis.

† *Letters of an Architect*, by J. Woods.

‡ *On the Transitions in Various Styles of Art, from the Original Type of Campanili, in Italy, to the usual Bell-towers of the Present Time*, by John W. Papworth.

§ *History of Architecture*. Fergusson & Spiers. 3rd edition, p. 578, fig. 459.

|| *Le due nuove campane di Campidoglio*, by Francesco Cancellieri. Roma, 1806.

with the problem in a different manner. We have statements and legends innumerable to the effect that such-and-such a church was built or restored by such-and-such a Pope; but in no case, except S. Peter's itself, is any mention made apart of the campanile. I shall therefore endeavour, from an independent study of the buildings themselves, their details and their ornamentation, by a comparison of them with dated examples in neighbouring places, and by the aid of the mediæval history of the city as related by the most recent of its historians, Gregorovius,* to show that we are almost forced to the conclusion that these edifices were built during the limited period which elapsed between the erection of the campanile of S. Peter's by Pope Leo the Third, and the devastations wrought by Robert Guiscard and his Normans after their capture of the city; that is to say, between the beginning of the ninth and the end of the eleventh century.

In describing the normal type of the mediæval Roman campanile, I cannot do better than quote the exact words of Professor Willis † :—

The brick towers of Rome are square, the basement storey is carried up without apertures to a height about equal to that of the roof of the building to which it belongs; above this the tower is divided by brick cornices into storeys, the number of which varies in different examples. At S. Maria in Cosmedin there are seven, exclusive of the basement; the two lower ones have on each face two round-headed windows, and the third three; the remaining four storeys have on each face a window of three lights.

Of the towers which answer to this description there are some thirty-six still remaining, and they are, S. Alessio, S. Bartolomeo all' Isola, S. Benedetto in Piscinula, S. Cecilia, S. Cosimato, S. Crisogono, S. Croce in Gerusalemme, S. Eusebio, S. Eustachio in Platana, S. Francesca Romana (S. Maria Nuova), S. Giacomo alla Lungara, S. Giorgio in Velabro, S. Giovanni in Laterano, S. Giovanni a Porta Latina, SS. Giovanni e Paolo, S. Lorenzo fuori le Mura, S. Lorenzo in Lucina, S. Lorenzo in Panisperna, S. Lucia ad Arcem Obscurum, Madonna del Divino Amore, S. Marco, S. Maria in Capella, S. Maria in Campomarzio, S. Maria in Cosmedin, S. Maria in Monticelli, S. Maria in Trastevere, S. Michele in Borgo, S. Prassede, S. Pudenziana, SS. Quattro Coronati, SS. Quirico e Giulitta, SS. Rufina e Seconda in Trastevere, S. Salvatore delle Coppelle, S. Salvatore della Corte, S. Silvestro in Capite, and S. Sisto Vecchio. Besides these there are others which bear a general resemblance to the normal type, such as S. Maria Maggiore,

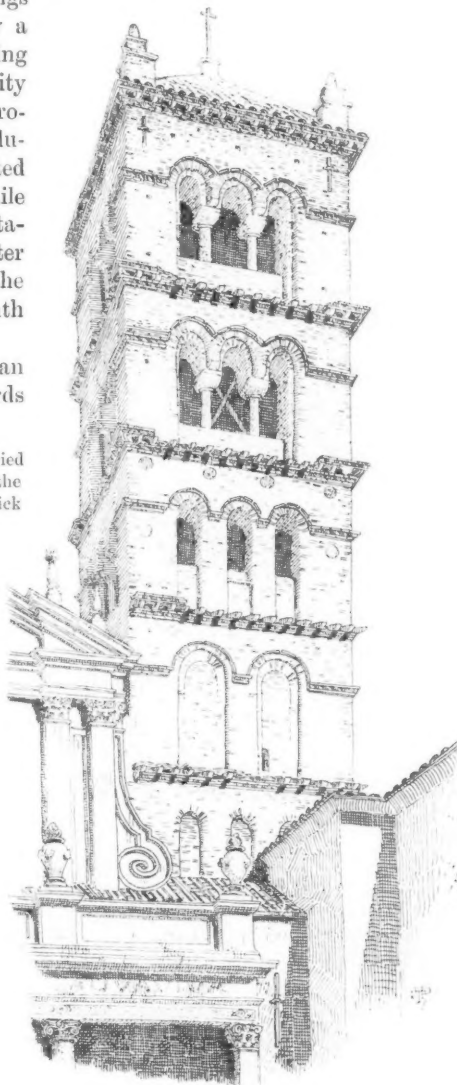


FIG. 2.—S. CECILIA.

* *History of the City of Rome in the Middle Ages*, by Ferdinand Gregorovius, translated from the 4th German edition by Annie Hamilton.

† *Remarks, &c.*, p. 145.

which has pointed arches, and S. Spirito in Sassia, which is Renaissance. There are also some other mediæval towers of quite a different character, such as S. Maria del Popolo and S. Maria dell' Anima. In describing all these campanili as of the normal type, it must be understood that, although the limits of design within which these towers are built seem very narrow, there is so much variety that no two, even apart from proportion and decoration, are exactly alike. In the number of the storeys, the grouping of the window-openings, and in

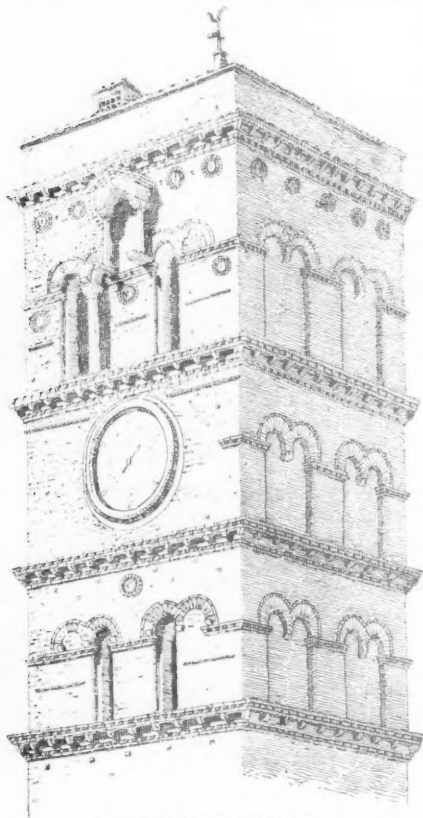


FIG. 3.—S. CLOCK IN JERUSALEM.

their arrangement and proportion, the diversity is as great as the number of the towers; whilst the variations in the applied decorations, the cornices and niches, the marbles and the majolica, are almost as great. I have prepared and put in tabular form a list of all the existing campanili, giving all their principal features, such as the number of the stages, the arrangement of the openings, the niches, decoration, &c., which shows at a glance the great differences existing among them in these respects; while they are at the same time so singularly alike that one cannot doubt but that they all belong to the same period and to the same school.

The building of towers in Rome was a tradition of imperial times, and no invention of the mediæval period, either for defensive purposes or for ecclesiastical use. Pliny informs us that he had two towers at his villa at Laurentum.* Augustus built one by his palace, to the upper part of which he used to retire to enjoy the view over Rome and the Campagna, or avoid the attentions of his friends—this tower he called "Syracuse." In Professor Lanciani's work on *Pagan and Christian Rome*, there is a plate† giving the reproduction of a ceiling carved in stucco, from a house discovered in the Farnesina gardens, on which is shown in low relief a tower of three stages, the lowest one, the loftiest in proportion to its breadth, pierced for a doorway, and the two upper ones of less altitude, the intermediate pierced for two windows and the top one for five. The stages

are separated by horizontal cornices, and the whole is crowned by a low-pitched roof and a bulbous finial, as in the mediæval campanili. The period to which the Professor assigns this ceiling is the age of Augustus, and it may be taken as representative of the class of towers common in Rome at this period, and suggest, perhaps, what his own tower of Syracuse was like. Some paintings in a tomb found in the grounds of the Villa Pamfili Doria, published in our *TRANSACTIONS*,‡ show two towers of a similar character, each in two stages, the lower one solid and the upper one with openings. Round the palace of Diocletian at Spalato, there were numerous towers, which Adams considers were intended for ornament rather than for defence.

But besides these towers, intended merely for use or adornment, many examples of the square staged tower, erected as tombs or monuments in imperial times, for long survived to

* *Ruins of the Palace of the Emperor Diocletian at Spalato*, by R. Adam.

† *Pagan and Christian Rome*, by Rodolfo Lanciani, p. 264.

‡ *TRANSACTIONS* (1868-69), Vol. XIX. p. 224.

accustom the eyes of the mediæval builders to this form of construction. One, the tomb of the architect Titus Claudius Vitalis, in the grounds of the Villa Volkonsky by the Lateran, was measured and described by Professor Donaldson.* This is a brick building, nearly square on plan, three stages high, the upper one separated from the lower by a bold cornice.

It is thus evident that when towers became necessary for purposes other than those of defence or decoration, models were found ready to hand which required but little alteration in their form or arrangement, or, indeed, in their architectural treatment, to fit them for the novel requirements which had arisen.

These new requirements were two-fold: First, to provide a place of safety for the protection of the treasures of the Church during the frequent tumults within the city, or against the attacks of pirates and foreign enemies, to which Rome and all Italy, from an early period, became exposed; and, second, for the hanging of the church bells which, from the time of Constantine, were used to summon the faithful to worship.

Cattaneo † asserts that no parts of any of the Roman campanili are earlier than the eleventh century, in commenting, in a note, on the opinion of Mothes, who considered that the lower stages might date back to the sixth century, whilst the upper stages of pierced arcades must be relegated to the twelfth or thirteenth century. It is obvious, however, that some sort of defensive buildings in connection with the churches were common at an early period, for after every raid and revolution—and these occurred with awful frequency—much treasure and many lives were saved in some defensible place of retreat attached to the church or convent. I will deal presently with the historical evidence which can be adduced to suggest that Cattaneo's theory does not seem to fit in with acknowledged facts, and I shall also endeavour to show that not only do the lower parts of the towers belong to



FIG. 1.—S. GIORGIO IN VELABRO.

* TRANSACTIONS (1868-69), Vol. XIX. p. 223.

† *L'Architecture en Italie*, par Raphael Cattaneo. Traduction, par M. le Monnier, p. 157.

the early date now usually assigned to them, but that, in some cases at least, the superstructure belongs to the same, or a not long subsequent period.

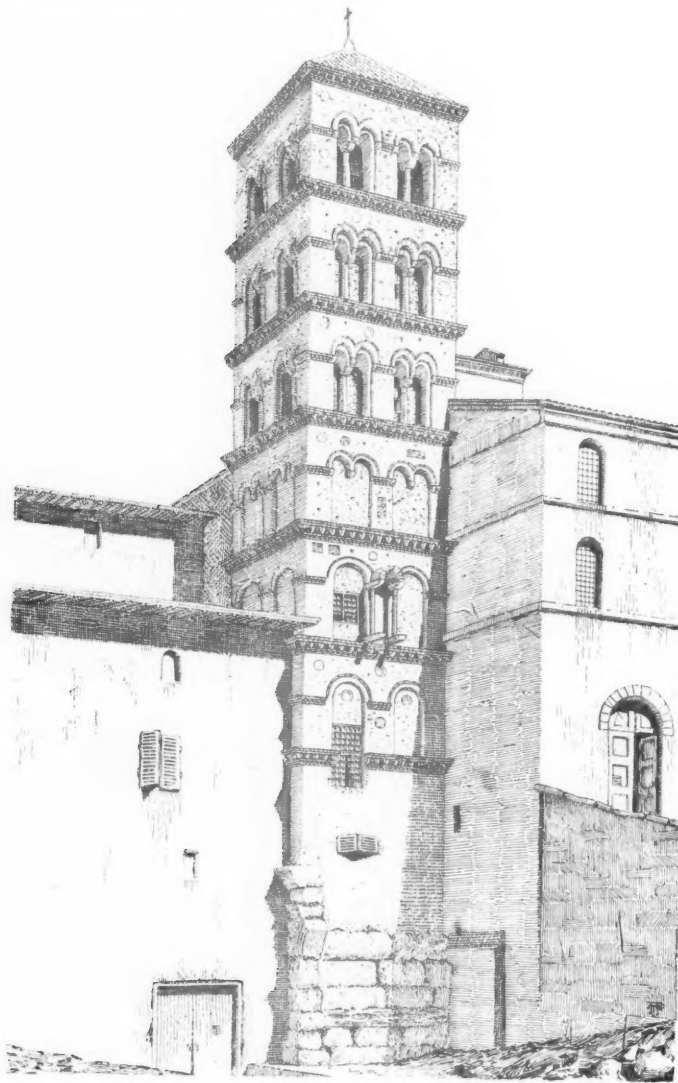


FIG. 5.—SS. GIOVANNI E PAOLO.

hood, became an immediate necessity; and gradually, perhaps, but surely, these requirements were met, and a style and mode of construction had been formulated, to some extent at least, by the date at which we are informed the first bell-tower was erected by the atrium of S. Peter in the Vatican.

But before dealing with this I will take up the question of the other purpose, and no doubt the main one, for which these towers were erected. In a Paper like this there is no occasion, beyond a mere reference to it, to deal with the subject of the invention of church bells, or the legends about them, for on this topic innumerable memoirs have been written. There seems to be but little doubt but they were well known before the time of Paulinus of Nola, to whom their discovery is generally ascribed, although it is very likely they were for long treated as ecclesiastical luxuries. But if it is true that in the time of Constantine they were used for public announcements, and that by Pope Severinus (640) it was ordered that the hours should be sounded on them,* their use was much more common than is generally admitted. A proper place for the housing and hanging of these bells in such a manner that, when sounded, they should be heard in the surrounding neighbour-

* *Dictionary of Architecture*, W. I. and G. A. Audsley.

Cattaneo, who insists that no bell-tower in Rome can be (except it be its basement) earlier than the eleventh century, says, in reference to bells and towers generally* :—

Fleury has demonstrated, with examples, that in the sixth century many churches were already provided with towers and very large bells; and this is confirmed by several bells, for the most part cylindrical, at Ravenna, which, in their structure, in the nature of the materials which compose them, and in the character of their ornament, undoubtedly belong to the sixth century.

The first definite account we have of the building of a bell-tower in Rome is given by Gregorovius, describing the works to S. Peter's basilica, and mentioning his authorities, thus† :—

Stephen the Second (752-757) added a fourth monastery, apparently S. Tecla, or Jerusalem, and also added a bell-tower to the atrium of the basilica, overlaying this tower with gold.

Gregorovius also, in an account of S. Maria in Cosmedin, says,‡ in reference to the works of Adrian the First (772-795) :—

Adrian found the church a ruined oratory, with the remains of an ancient temple still towering above it. Removing the huge blocks of travertine, he built a basilica, with three naves and a portico. This church was restored by Nicholas the First, in the latter half of the ninth century, and afterwards endured various alterations at the hands of Calixtus the Second and other Popes. Probably the beautiful bell-tower alone belongs to the eighth century.

Armellini,§ in reference to this campanile, but without quoting any authority, as is too often the case with his work on the churches of Rome, assigns it to the eighth or ninth century. Among the many works which Leo the Third (795-815) executed in the restoration and adornment of the basilica of S. Peter's, it is particularly mentioned that he restored the tower.|| It is stated of Leo the Fourth (847-854) that he "converted a little column, on which was the Greek dedication to Serapis, transcribed by Torigino, to the adornment of a window in the bell-tower,"¶ a use which perfectly describes the way in which ancient columns, such as those still remaining in the tower of S. Maria in Cosmedin, were adapted to the needs of the mediæval builder.

Ponyard says that when the Vatican bell-tower was thrown down, on the 27th October 1610,

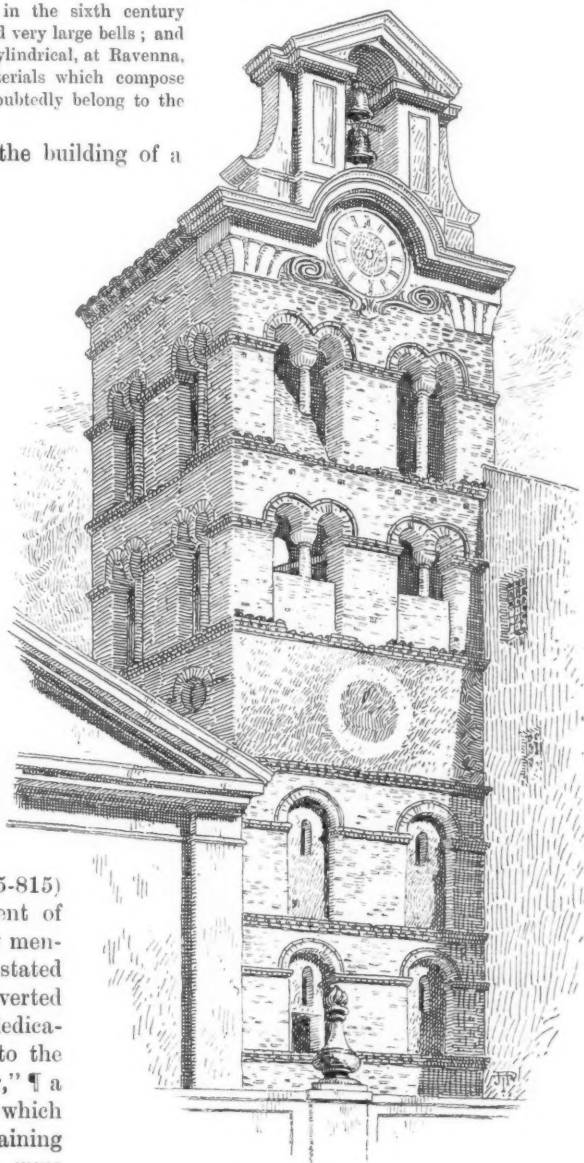


FIG. 6.—S. LORENZO IN LUCINA.

* Cattaneo, p. 235.

† Gregorovius, vol. ii. p. 315.

‡ *Ibid.* vol. ii. p. 406.

§ Mariano Armellini, *Le Chiese di Roma dal secolo IV. al XIX.*

|| Gregorovius, vol. iii. p. 27.

¶ *Ibid.* vol. i. p. 92.

under it were found medals of Constantine, Zoe, Heraclius, and others. But the campanile, built by Stephen and restored by the Leos, can scarcely have been the one which was destroyed at that date. The campanile then standing, if Ciampini's* engraving be correct, must have been a different one, or else the upper stages had been rebuilt, much as have been those of S. Maria Maggiore, that is to say, the windows had been grouped, not merely of

single lights, but two together under one outer arch, with some indication of tracery in the heads.

Besides the above facts, there is but little authoritatively stated fixing the date of any of the campanili, beyond the mention that some particular church was built by a certain Pope, without any special reference to the tower. Thus we are told that S. Cecilia was built by Paschal the First (817-823), and S. Michele in Borgo was built or restored by Leo the Fourth (847-854), about the same time that he built the walls of his Leonine city. There is, however, one case in which, although there is no written account, there is painted evidence, which may, perhaps, be relied on with more security than architectural theorising. This is the case of the campanile of S. Prassede. The interior of it is difficult of access; but Armellini† describes the paintings on the walls of an upper stage as representing incidents connected with the translation of the bodies of SS. Crisanto and Daria and others which took place under Pope Paschal the First (817-823); and as the character of the paintings point undoubtedly to his epoch, the date

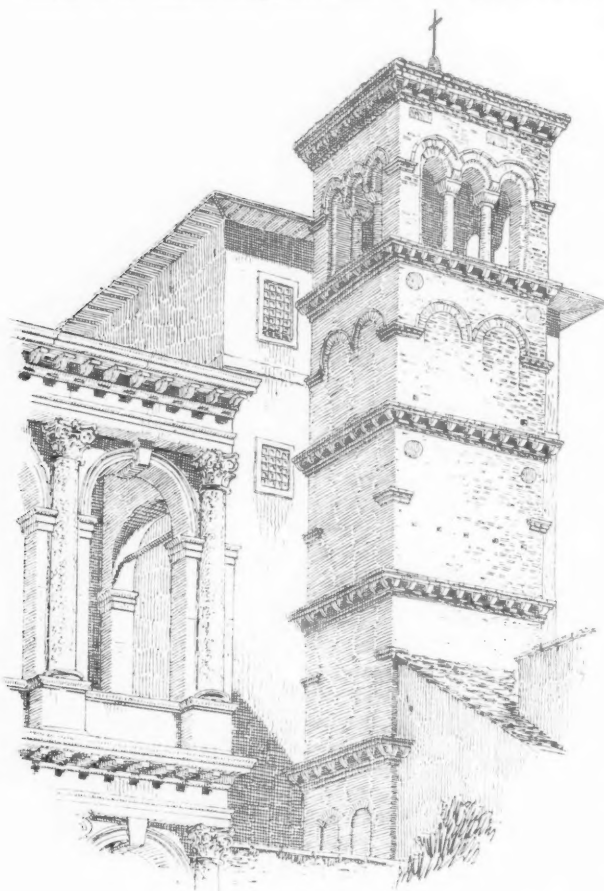


FIG. 7. — S. MARIA.

of the tower must be earlier. In this belief both Cancellieri and Armellini agree; and in a conversation I recently had with Professor Lanciani, I gathered that he also supported their views. With an agreement like this among such experts, we may be well justified in accepting the date of the campanile of S. Prassede as belonging to the end of the eighth or the very beginning of the ninth century.

An abstract of the events which happened in Rome during the period which elapsed from the building of the first bell-tower of S. Peter's to the date usually accepted for the building or rebuilding of that of S. Maria Maggiore—1143—will enable us to define those periods during

* *De sacris Aedificiis*, J. Ciampini, 1593.

† *Armellini*, p. 241.

which peace and prosperity permitted, or devastation and trouble precluded, great building operations. From the time of the siege of Rome by the Lombards, in 580, to the accession of Gregory the Second, in 713, there had been alternations of inundations and earthquakes, of leprosy and pestilence, the ruin of the aqueducts, external war and internal tumults, and perhaps, worse than all, the visit of the Emperor Constans, who plundered the city of nearly everything still remaining of artistic or intrinsic value. Needless to say, during this period, destruction, not creation, reigned. The following period was not much better, but in some slight cessation of the troubles Gregory the Third (731-741) continued to build some few churches and strengthen the old walls to resist the Saracens, who were even then threatening the coasts. For a short time, by the aid of the Frankish kings, under Stephen the Second and Paul the First, there was a return of a mitigated prosperity, during which, as we have seen, the tower of S. Peter's was erected and overlaid with gold; but it was not until the descent of Charles the Great into Italy, that, under Adrian the First (772-794), new buildings were undertaken to any considerable extent. Adrian restored or patched up several of the aqueducts; he carried out extensive works at S. Peter's in additions, repairs, and decorations, and at S. John Lateran he built a tower. Large numbers of workmen were employed in gold and silver work, in enamel and mosaic, and art in Rome commenced to revive under his care. The rebuilding both of S. Maria in Cosmedin and S. Giovanni a Porta Latina is ascribed to him, as is also the campanile of the former. After his death there was further political trouble; but Paschal the First was able to continue his building operations, and the following churches are attributed to him—S. Cecilia, S. Prassede, and S. Maria in Domnica, whilst his almost immediate successor, Gregory the Fourth, rebuilt the basilica of S. Marco. Of these four churches, three still retain their campanili.

This period of intermittent prosperity lasted for about ninety years, from Stephen the Second to the death of Gregory the Fourth, when further troubles began, during which the Saracens captured and sacked S. Paul's beyond the walls and S. Peter's itself, and destroyed the Borgo, which was then defenceless, by fire. After the repulse of the Saracens, Leo the Fourth fortified the Borgo, restored S. Peter's, and built the churches of S. Michele, SS. Quattro

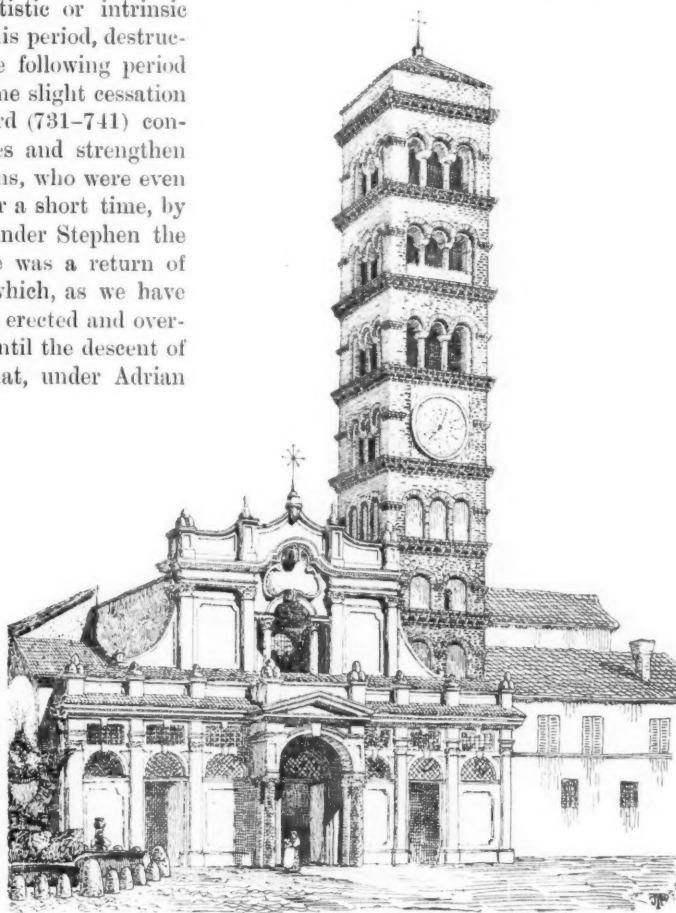


FIG. 8.—S. MARIA IN COSMEDIN (see p. 231).

Coronati, and S. Maria Nuova (S. Francesca Romana). But after his death a cloud of misfortune, of blackness and horror descended upon the city, and the little that can be learned

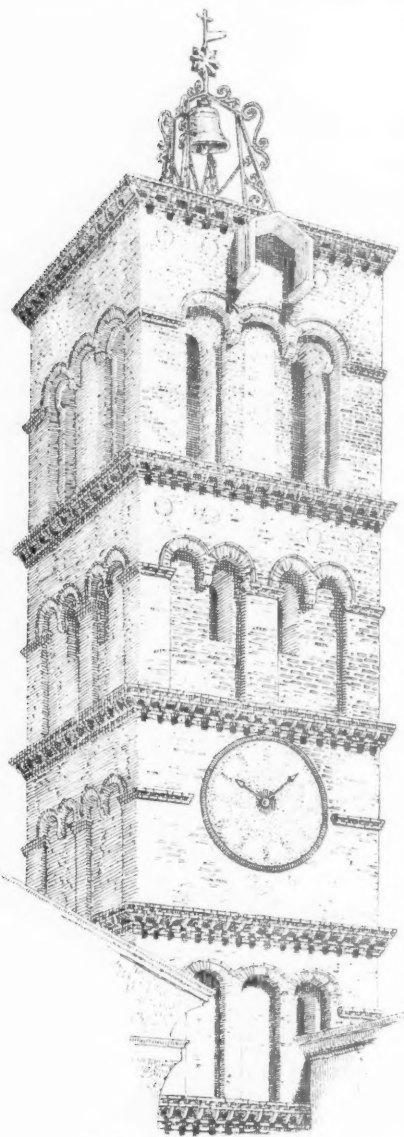


FIG. 9.—S. MARIA IN TRASTEVERE.

of its history during this period hints at, rather than relates, the degradation which had fallen upon it. It was during this period that the women governments of Theodora and Marozia flourished, when there were often two popes, and on one occasion there were three, one at the Lateran, one at S. Peter's, and one at S. Maria Maggiore, whose followers and supporters were continuously fighting in the streets.* A report from the imperial agents to Otho the First at this period informed him that "they lamented the desertion of the city and the ruin of the churches, through the decaying roofs of which the rain streamed upon the altars below."† During the short time the Emperor Otho the Third stayed in Rome there was a slight cessation of its misfortunes, and he found leisure sufficient to build the basilica of S. Adalbert, now known as S. Bartolommeo all' Isola. But from the time of his departure until the arrival of Robert Guiscard and his Normans, misfortune again ruled in the city. The story of the Norman sack of Rome, in 1084, ranks among the worst in its history. Guiscard burnt or destroyed the buildings of the Lateran Quarter, and of the Campus Martius, and reduced the basilica of SS. Quattro Coronati to ashes; and, retiring, left the city in a state of desolation and ruin.

So far as this outline of the events occurring in Rome up to the time of the Norman arrival guides us, it is evident that the campanili can only have been erected during those intervals of peace I have mentioned, or at a period some time subsequent to the siege, when Rome had sufficiently recovered from its ruin and poverty; but only an examination of the details of these buildings, as apart from the statements of historians, will enable us to form an opinion as to the probability of their erection previous to the end of the tenth century, or the possibility of this having taken place after the middle of the twelfth century.

In referring to the buildings of the time of Leo the Third (795–815), Gregorovius says ‡:—

A certain littleness is therefore everywhere perceptible in buildings of the period. The brick decoration of the friezes below the arches, with arched windows divided by columns, the ornamentation of the tower façades with round plates of various coloured marbles—all give evidence of a lowered standard of design.

* Gregorovius, vol. iv. p. 53. The three Popes were entitled Benedict IX., Sylvester III., and Gregory VI.

† Gregorovius, vol. iii. p. 340.

‡ *Ibid.* vol. iii. p. 25.

Sach appears to me the character of all the churches belonging to the Carlovingian period. S. Maria in Cosmedin, Francesca Romana, Nereo and Achilles, the tower of S. Cecilia, S. Maria in Domnica.

The quotation I have already given from Professor Willis aptly described the general form of the towers, and this quotation from Gregorovius as well describes their details and decoration.

If we examine the cornices we shall find that, although there is great variety in the detail, in their form and general aspect they differ in no respect from those of later imperial times. They are simple in the extreme—two, three, or four courses of bricks, one perhaps a horizontal zigzag supported on rounded marble corbels with the brick courses repeated below. Such cornices remain intact round the Baths of Diocletian to this day, and they must have been numerous enough in Rome, in the early mediæval times, to supply those corbels used in the campanili, most of which were undoubtedly taken from ancient buildings.* The architraves are similar to the cornices, of two or three courses of bricks, generally with a zigzag course; but the archivolt, in their section, approach even more nearly to the Roman type, executed in brick instead of in stone. They are slightly recessed to form two orders, and have, in the place of the usual moulding, a projecting course of one or two thin tiles carried round the arch.

The columns and capitals which support the arches of the arcades appear to be a departure from the older style of building, although the shafts by themselves appear to be of the ordinary type, with the usual entasis. Many of them are fluted, as at S. Maria in Cosmedin, or scored, as at S. John Lateran. Others may have been worked for the positions they now occupy, as in S. Pudenziana, S. Salvatore della Corte, and other towers. But the capitals which they all carry, and on which the arches directly rest, are of a novel and peculiar character, without a parallel in earlier Roman work; and are neither more nor less than a lintel resting directly on the shaft, the length of which was made equal to the thickness of the wall; and it thus forms a bracket capital resting on a mid-wall shaft.

The necessity for some such expedient is obvious as soon as the use of the mid-wall shaft was adopted; but there being no precedent for such a feature in earlier work, a rude imitation of an architrave was devised and set directly on the shaft. The first use of this form cannot now be determined, but the germs of the arrangement appear in the arcades of the golden gateway of Diocletian's palace at Spalato, where the architraves, supported by detached

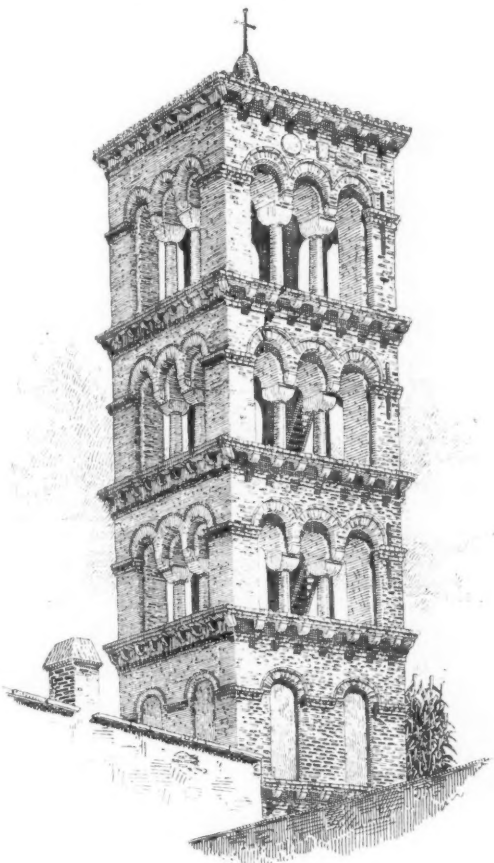


FIG. 10. S. MICHELE IN BORGO.

* Lockyer's description of the cornices of S. Maria in Cosmedin is: "Cornices composed of 9 courses of bricks 1 inch thick, with small marble consoles 3 inches high and

4 inches broad introduced between the fourth and seventh courses. The mortar joints are generally as wide as the brick courses."

shafts, form a corbelling to carry the arches above.* According to Hübsch, similar capitals are to be seen at S. Apollinare in Classe, at Ravenna, dating about the middle of the sixth century: but these appear to be even more shaped and finished than the Roman examples. But, whatever their origin, their use seems to have been abandoned in Rome before the end of

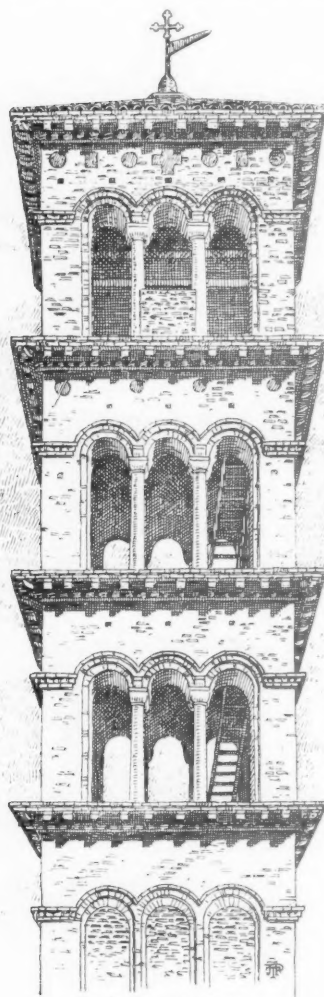


FIG. II.—S. PUDENZIANA.

the eleventh century, for we find that in the tower of SS. Quattro Coronati, which was rebuilt by Paschal the Second, about 1117, that is, after its destruction by Guiscard, both the bracket and shaft have disappeared, and in place of them is found a pier, oblong on plan, with concave sides carrying a capital moulded of the same plan as the pier.† In the cloisters of S. Paul beyond the walls, and in those by Vasilectus at S. John Lateran, erected, in all probability, between 1150 and 1200, the shafts are coupled longways on plan to the width of the walls, with perfect capitals, and with the moulded abaci forming the springing of the arches. It seems incredible that these most beautiful and finished arcades should be contemporary with the comparatively coarse and rude constructions of the normal campanili.

Besides the reasons already given, which seem to me fairly conclusive, to show that these campanili belong to a period anterior to the eleventh century, there are other circumstances to be adduced also to justify this theory. Professor Baldwin Brown read a paper in these rooms some time since on Pre-Conquest Architecture,‡ in which he had much of interest to say on the use of the mid-wall shaft in Saxon buildings; but he scarcely suggested any theory to account for its origin, for its entasis, or for the peculiar bracket capital which generally surmounted it—as at Worth, Sompting, and other places. But there is in these details evidently an attempt to reproduce features unfamiliar to the designer, whether a practical builder or not, which features he did his best to explain to his workmen for them to execute as best they were able; and he succeeded in imitating the general forms of his original, while missing many of the little details and refinements. His principal departure from the original was in the entasis, the elements of which he failed to grasp. But when we remember the little

* Adam; also Fergusson's *Handbook*, vol. i. p. 379, fig. 247.

† The brackets to be seen in German Romanesque architecture are not to be confounded with the Roman examples, as the former have a complete capital to the shaft of the ordinary character of the style, and the corbel or bracket capital is superimposed upon this. One of

the best examples of this treatment is to be seen in the gallery surrounding the upper church of Schwarz-Rheindorf (1149-1151).

‡ *Some Characteristics of Pre-Conquest Architecture*, by Prof. Baldwin Brown, M.A. JOURNAL R.I.B.A., 3rd ser. Vol. II. p. 485.

the Black Forest, which gave some of us our earliest lessons in the arts of construction, this variation is easily understood.

Whence did the Saxons derive their ideas on this subject? Not from the scanty vestiges of antiquity still remaining in the island, not from France or Germany, where such features were unknown, but from the only place where they could by any possibility exist—Rome itself. Alfred the Great, entering S. Peter's for the coronation of his father Ethelwulf, had before him the great campanile of Stephen and Leo, and, when leaving, from the steps of the atrium, he may have seen the campanile of S. Michele of the Saxons in the Borgo, much as we see it now. The letter of Canute from Rome to his subjects,* Angles and Danes, informing them of the special advantages he had secured for them, either as pilgrims or merchants, shows the close intercourse existing between Rome and England in Saxon times—an intercourse quite sufficient to account for the influence of Roman forms on the English architecture. But, if this theory be sound, the buildings must have been then existing in Rome for the Saxons to copy.†

The proportion of the stages into which the campanili are divided varies considerably. The stages, above the lowest one, generally form a cube, the height of the storey, including its cornice, being equal to the width; such are S. Pudenziana and S. Michele. Sometimes they are less in height, as S. Silvestro in Capite and S. Prassede; or higher, as in S. Eusebio. In the cases of S. Maria in Trastevere and S. Francesca Romana the top stage is higher than those immediately below it. The dimensions of these towers vary very much in height, but not in width, which may be taken to average about fifteen feet, the widest being S. Cecilia and S. Maria in Trastevere, and the smallest S. Maria in Capella, which is only eight feet square. One of the loftiest of the towers, S. Maria in Cosmedin, which has eight stages, is one hundred and twelve feet high, and S. Maria in Montecelli, which is five stages high, about eighty feet.

The disposition of the openings of the arcades, although the details differ, may be divided into two groups, omitting two or three of the smaller towers in

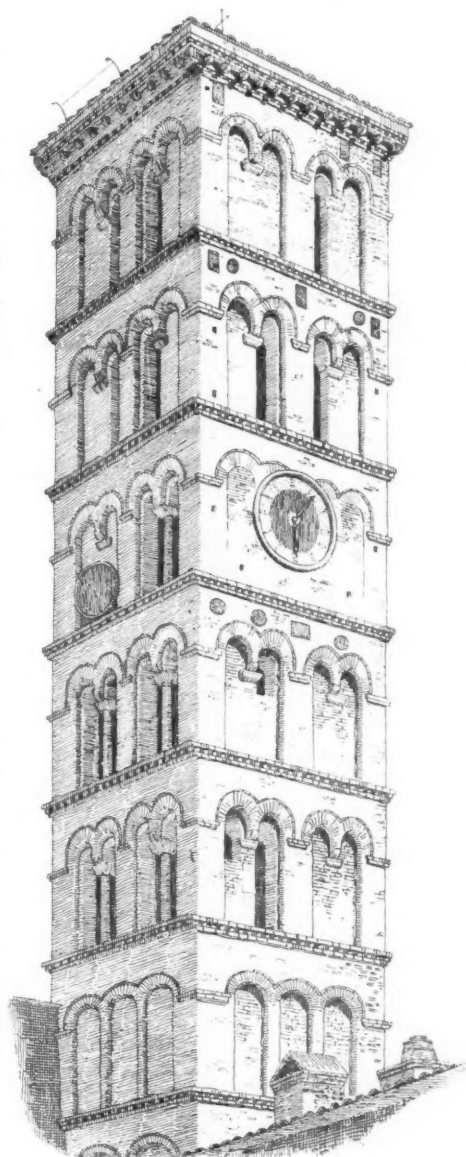


FIG. 12.—S. SILVESTRO IN CAPITALE.

* Gregorovius, vol. iv. p. 37.

† Gregorovius says, vol. v. p. 621: "We find to our astonishment that we are obliged to resort to English chroniclers for the best information regarding the state of the city. Roger of Hoveden and Matthew Paris, like

William of Malmesbury in earlier times, and William of Nangis in France, were better informed as to Roman affairs than Italian chroniclers themselves. The English, who then maintained active intercourse with Rome, already surveyed the world with a spirit of tranquil observation."

Trastevere. The first group has, on the highest stage, two pairs of openings, each pair with a central shaft, and with a pier separating them. Of the campanili thus arranged there are nine, of which S. Francesca Romana is an example. The second group has the openings

arranged as a triplet, with two shafts, and of these there are nineteen, of which S. Pudenziana is a good example. The stages below the upper one frequently repeat its arrangement, but the arches become less in number and cease to be coupled before the lowest stage is reached.

Before describing the decoration of these campanili, I should like to point out the great difference they present, in their general design, to the towers erected in other parts of Italy. We may take as a fair and well-known example of a dated north Italian tower, the one to the left of the front of S. Ambrogio at Milan. This was built, according to Cattaneo,* in 1129. Here, as in all north Italian towers of this period, all the lines are vertical, formed of flat pilasters repeated four times on each face, insignificant corbel-tables of small arches, no window openings or arcades, and no cornices anywhere to break the vertical lines; save that it is square on plan, nothing more unlike the Roman examples could

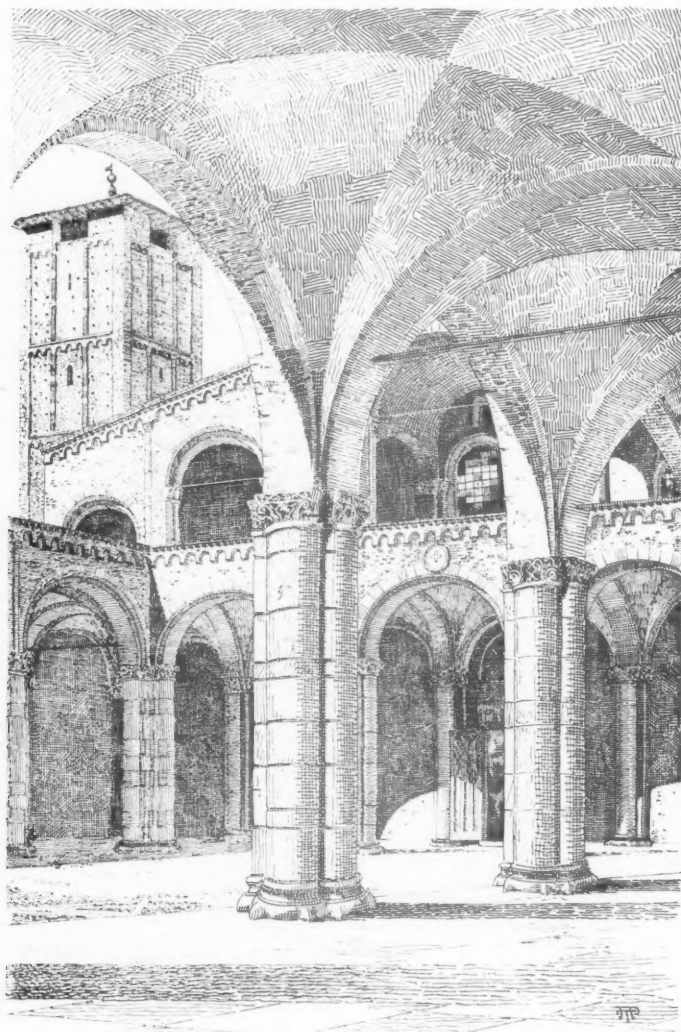


FIG. 13.—S. AMBROGIO, MILAN.

be imagined. Again, at S. Satiro,† in the same city, is a campanile which has the same vertical pilasters, the same corbel-tables, and absence of all cornices, but with this difference, that there are double openings in the two upper and a single one in the intermediate stage; altogether of a much less classic type than the Roman examples, but approximating more

* Cattaneo, p. 228.

† *Ibid.* p. 236.

closely to them than does the later tower of S. Ambrogio. The date assigned by Cattaneo to S. Satiro is 879.

In the south of Italy another type of tower, as different from the Roman as is the north Italian, was being built during the twelfth and thirteenth centuries. Square on plan, with, at most, only stringcourses to break the vertical lines, with large openings grouped under one enclosing arch, and having the highest stage smaller in area, finished with a spire or dome. Such are the campanili of the Duomo of Bari, the tower at Gaeta (1276-1290),* the Duomo at Ravello, and the Duomo of Amalfi (1276),† which last is surmounted by a dome with circular turrets at the angles.

I have thus particularly referred to these towers, which may seem to be quite outside the limits of this paper, on account of the assertion made in reference to the Roman campanili, that "they date from the middle of the twelfth to the beginning of the fourteenth century," that is to say, that before the Romans began to erect their semi-classic towers, in the provinces with which Rome was intimately connected, other towers were being built which had lost all trace of their classic origin.

To return to the decorations of the Roman campanili. These were of three kinds—niches, plaques of porphyry, and roundels of majolica.

Of the niches constructed on the external faces of the campanili, there seem to be only four now remaining, two on that of S. Francesca Romana, and one each on S. Croce and SS. Giovanni e Paolo. These are all of the same character, consisting of a brick arch resting on marble corbels, supported by columns which again stand on corbels below, and the whole generally finished with a brick pediment above. The object for which they were formed is not at first sight apparent. There is no corbel between the columns on which a statue could have been placed, but the backs seem to have been plastered, and may have been prepared to receive a picture. If this were the case, it would be an additional proof of the early character of these towers; for after the rupture which took place between Gregory the Second and the

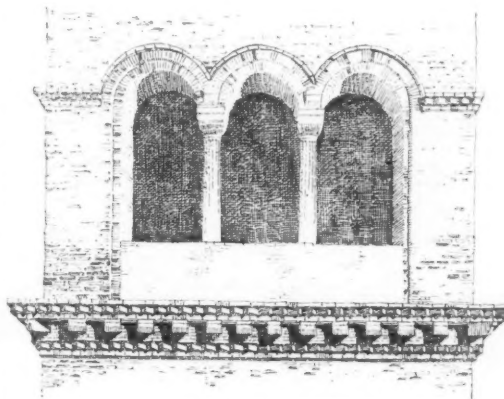


FIG. 14.—S. MARIA IN COSMEDIN.

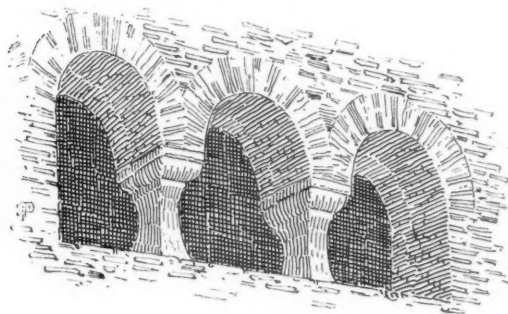


FIG. 15.—S. QUATTRO CORONATI.

Emperor Leo the Iconoclast, in 726, large numbers of sacred pictures found their way to Rome from Byzantium; they may have been set up in such niches for the contemplation of the religious. On the north face of the north transept of S. Maria in Trastevere, there is a marble niche apparently of an earlier date than these, carried on moulded corbels, with columns reeded spirally, carved capitals and moulded architraves and pediment, with the

* Fergusson's *Handbook*, vol. i. p. 605.

† Murray's *Handbook*, *Southern Italy*.

same lack of arrangement for a statue, and which may have been designed for the same purpose. There is also a sort of niche on the face of the tower of this church, not of brick,

but of thin slabs of marble, which still retains some traces of painting beneath.

The marble decorations are of various kinds, and unevenly distributed among the towers; it may be that in many cases they have been destroyed, more than one half having none. These are in the form of thin plaques of red and green porphyry, square, oblong and circular, and sometimes, but rarely, in the form of crosses. Where they are square or oblong they are very capriciously placed, but with the circles and crosses more regard is paid to symmetry. They are generally fixed flat on the surface of the wall, but the crosses on S. Francesca Romana are framed in a border of thin projecting tiles. Sometimes the roundels are also enclosed in a surrounding brick frame, also bordered with an edging of raised tiles. This occurs at S. Croce, and, with some variations in treatment, at S. Maria Maggiore.

The majolica decoration is very interesting, but opens up too large a question to deal properly with here. It occurs only on four



FIG. 16.—NICHE.

1. S. Francesca Romana. 2. SS. Giovanni e Paolo. 3. S. Croce.

towers—SS. Giovanni e Paolo and S. Francesca Romana, in one form, and S. Croce and S. Maria Maggiore, in another form. These latter two have merely plain green glazed plaques, and seem of a comparatively late date, but the others are of a different class altogether. These plaques are highly glazed, of various colours, and all bear designs still clearly visible. One at SS. Giovanni e Paolo seems to have been painted for the position it still occupies, for it bears, worked in with its design, the sword and crown of the martyrs. Mr. Drury Fortnum,* in the *Archæologia*, gives an account of some of these “bacini” remaining at Pisa, and considers them to be subsequent in date to the capture of Majorca in 1115; but in his work on “Maiolica,”† referring to plumbeous glazed ware, says that “it is reasonable to believe that the art may have been preserved in Byzantium when lost, or nearly lost, in Italy.” This being so, it is easy to understand that at the revival of the arts in Rome, under Adrian the First, when he was introducing the methods of working mosaics and embroideries, of metal work, and other technical arts from the East, he would

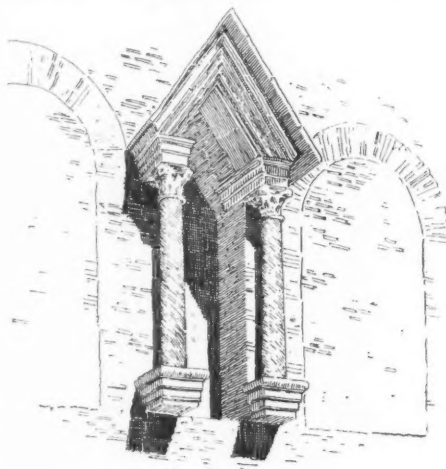


FIG. 17.—MARBLE NICHE, S. MARIA IN TRASTEVERE.

* *Archæologia*, vol. xiv. p. 379.

† *Maiolica*, by C. Drury E. Fortnum, F.S.A., p. 9.

doubtless not have overlooked the arts of pottery ; and it is, therefore, not difficult to believe that these bacini may be of a date coeval with the towers to which they are affixed. In the plate I have already referred to, the pattern is drawn in thin blue lines of indigo on a bright green ground ; and another one, on the same tower, has, on a yellow ground, streaks of brown and green flowing into the ground colour. At S. Francesca Romana there is one with a chequer of brown and green, all on a yellow ground.

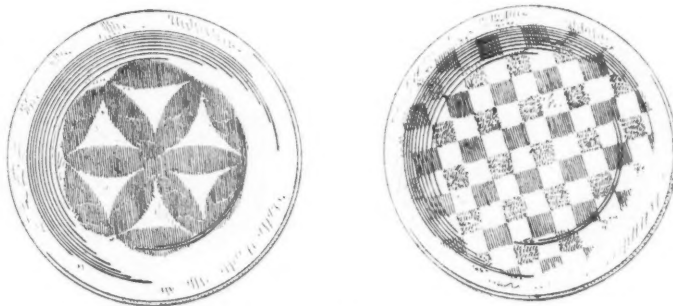


FIG. 18.—BACINI, FROM S. FRANCESCA ROMANA.

The state in which these campanili are now remaining can only be described as one of dilapidation ; S. Maria in Cosmedin and S. Cecilia are well out of the upright, all are tied together with iron ties, S. Eusebio being bound round the outside with an elaborate system

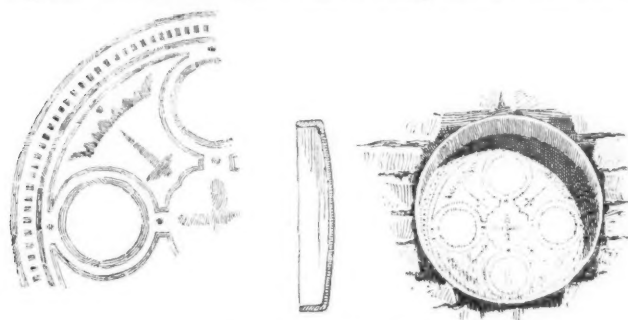


FIG. 19.—MAJOLICA ON SS. GIOVANNI E PAOLO.

of them ; and S. Michele in Borgo has been rent by an earthquake. All have suffered severely by the building up of their openings to strengthen the fabrics, with the result that many of the columns are embedded, so that they can only be traced by the projection of their bracket capitals. Among those which have suffered most in this respect, are S. Lorenzo beyond the walls, S. Giovanni

beyond the walls, S. Giovanni

a Porta Latina, S. Croce and S. Maria in Trastevere. S. Sisto Vecchio, SS. Quirico e Giulitta, and the Madonna del Divina Amore have had their projecting corbels cut off, and their sides plastered over ; whilst the fine tower of S. Crisogono has had its marble corbels reduced to more classic proportions, and the whole modernized, so far as plaster and whitewash can do it, to match the equally ill-treated church to which it belongs.

I have included in my list of the campanili [p. 230] the twin towers of S. John Lateran, although a date as late as 1500 is sometimes assigned to them ; I am inclined, however, to think that this is in a great part due to the many restorations they have undergone, in the last of which they were covered with rusticated plastering. But as plaster does not last for ever, its decay has disclosed in patches the old brickwork behind, particularly round the arches ; and this, together with the evident antiquity of the marble columns, makes me think that the commonly received dates are incorrect. As to the fact of the unusual arrangement of there being two towers, both ancient, it is supposed that there were

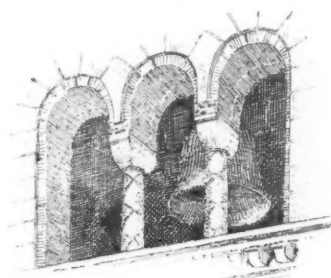


FIG. 20.—S. GIOVANNI LATERANO.

THE CAMPANILI OF ROME (NORMAL TYPE).

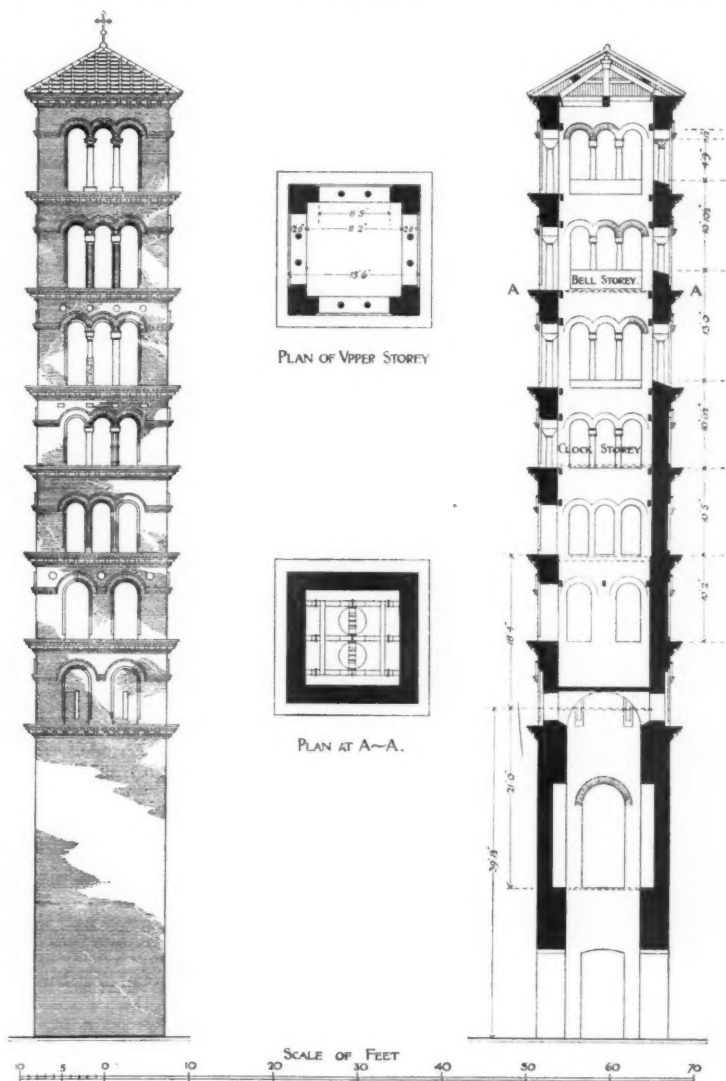
CHURCHES	STAGES								NICHE
	Topmost	2	3	4	5	6	7	8	
SS. Quattro Coronati . . .	One 4	Blank	—	—	—	—	—	Blank	None
S. Silvestro in Capite . . .	2 Prs.	2 Prs.	2 Prs.	2 Prs.	2 single	3 single	3 single	Blank	Marble plaques
SS. Giovanni e Paolo . . .	"	"	"	"	"	2 single	Blank	—	Marble and majolica
S. Alessio . . .	"	"	"	"	"	"	—	—	None
S. Francesca Romana . . .	"	"	"	"	"	"	—	—	Marble and majolica
S. Croce in Gerusalemme . . .	"	"	"	"	"	"	—	—	Majolica
S. Lorenzo in Lucina . . .	"	"	2 single	2 single	2 single	Blank	—	—	None
S. Crisogono . . .	"	3 single	"	3 single	3 single	"	—	—	Plastered
S. Eustachio . . .	"	Blank	—	—	—	—	—	—	None
S. Prassede . . .	"	?	—	—	—	—	—	—	Marble plaques
S. Maria in Trastevere . . .	1 triplet	2 Prs.	2 Prs.	3 single	Blank	—	—	—	"
S. Maria in Cosmedin . . .	"	1 triplet	1 triplet	1 triplet	3 single	2 single	2 single	Blank	None
S. Pudenziana . . .	"	"	"	3 single	"	Blank	—	—	"
S. Maria in Campomarzio . . .	"	"	"	2 single	Blank	—	—	—	None
S. Michele in Borgo . . .	"	"	"	"	?	—	—	—	Marble plaques
S. Salvatore delle Coppelle . . .	"	"	"	"	Blank	—	—	—	None
S. Giovanni a Porta Latina . . .	"	"	"	?	Blank	—	—	—	"
S. Giorgio in Velabro . . .	"	"	"	Blank	Blank	—	—	—	"
S. Eusebio . . .	"	"	?	—	—	—	—	—	Marble plaques
S. Sisto Vecchio . . .	"	?	3 single	?	—	—	—	—	Plastered
S. Cecilia . . .	1 triplet	1 triplet	"	2 single	3 single	Blank	—	—	Marble plaques
Annunziata (destroyed) . . .	"	"	"	"	Blank	—	—	—	Plastered
S. Giovanni Laterano (2) . . .	"	"	Blank	"	—	—	—	—	Marble plaques
Madonna del Divino Amore . . .	"	"	"	"	—	—	—	—	None
S. Cosimato . . .	"	"	2 single	2 single	Blank	—	—	—	"
S. Maria in Monticelli . . .	"	"	"	Blank	—	—	—	—	"
S. Bartolomeo . . .	"	3 single	"	"	—	—	—	—	"
S. Marco . . .	"	2 single	"	"	—	—	—	—	"
S. Salvatore della Corte . . .	"	?	—	"	—	—	—	—	"
SS. Rufina e Seconda . . .	1 Pr.	1 Pr.	1 Pr.	Blank	—	—	—	—	"
S. Benedetto . . .	"	2 single	2 single	2 single	—	—	—	—	"
S. Lorenzo f. m. . .	"	"	"	"	2 single	Blank	—	—	None
SS. Cosma e Damiano (destroyed) . . .	"	"	"	"	"	"	—	—	"
S. Maria in Capella . . .	"	"	"	"	"	"	—	—	"
S. Lorenzo in Panisperna . . .	"	Blank	—	—	—	—	—	—	"
SS. Quirico e Giulitta . . .	1 Triplet	1 Triplet	?	—	—	—	—	—	Marble plaques Plastered

two to S. Peter's; and if this was the case, two would not be out of place to the Mother Church of the world—the Lateran Basilica.

As to S. Maria in Cosmedin, it is my good fortune to-night to exhibit an enlarged copy of the most careful measured drawing of its campanile, made by the late James Morant Lockyer, the original of which is in the Library of the Institute. It was published in the Architectural Publication Society's Dictionary, but only in chalk lithography, and in a manner which did no justice to the original. This drawing is valuable, not only for its associations, but because it gives the south-east face of the tower, the one most difficult to see.

In reference to S. Maria Maggiore, as it does not fairly come within the scope of this Paper, which is confined to the campanili of the normal type, I would merely point out that, although it bears a general resemblance to them, it is of a later date and character. The date usually accepted is the middle of the twelfth century, but this can only relate to the stage immediately above the roofs, the pointed arches of which show southern influence. The upper stages, with their traceried windows, may be of the fourteenth century. There are other mediæval campanili in Rome, such as S. Maria del Popolo and S. Maria dell' Anima; but these are also outside the limits of my subject.

In concluding this paper, I can only say that whether the accounts of these buildings I have laid before you establish or not that theory of their date which I have suggested, it may



help to call attention to the unsatisfactory condition of their history; and it may assist to determine whether these most picturesque campanili are a natural growth from the debased Roman style which preceded them, or whether they are only an architectural "freak" of the middle ages, unconnected with and unsuggested by any other style, at any period, practised in Italy.

DISCUSSION OF MR. TAVENOR PERRY'S PAPER.

Mr. H. L. FLORENCE, *Vice-President*, in the Chair.

Mr. R. PHENE SPIERS [F.] said that in the two or three papers he had had the privilege of reading before the Institute during the last few years, his intention had been to prove that the buildings described therein were of a later date than that hitherto ascribed to them; it was therefore a great relief to find Mr. Tavenor Perry coming forward to prove that, on another subject, viz., the Roman campanili, all the authorities were wrong, and that a much earlier date should be given to them. There was only one point on which he materially differed from Mr. Perry, viz., with regard to his criticism of the print of the Campanile of S. Maria in Cosmedin, published in Fergusson. Being partly responsible for that, in the sense that he allowed the woodcut to pass as being correct, he might mention that he compared it with a photograph first, but failed to see any particular difference between the illustration and Mr. Lockyer's drawing. There were one or two minor features scarcely worth notice, but possibly, as Mr. Lockyer's drawing was done from the most difficult position it could be seen from, and Gutensohn and Knapp took a different front, it accounted for the difference. However, Mr. Lockyer's drawing would probably be published, and those who were interested in the subject could compare the two, and see whether there was any serious discrepancy. Mr. Perry had undertaken to prove his argument by three courses of reasoning. The first was an historical one, with regard to which he had had the great advantage of coming across the translation by Mrs. Hamilton of a well-known work by Ferdinand Gregorovius. Mr. Perry had pointed out how the subject seemed to have been passed over by most writers; but the few extracts given by Mr. Perry showed that there were ample records to prove the contrary of what had been generally accepted, namely, that these towers were only of the eleventh and twelfth centuries; and the historical record, so far as it was taken from Gregorovius, appeared to be fairly satisfactory. The second course of reasoning was one which depended on the rationale of the subject. Bell towers, they knew, did exist in much earlier times, and that there was one existing at S. Apollinare-in-Classe, at Ravenna, of the sixth century, there was no possible doubt. It was a lofty round tower, the lower portion being without

any openings, or openings of a very small size, and the upper portion with belfry windows, similar to those of the Roman campanile. With so early an example it seemed curious that we should have to wait till the eleventh and twelfth century before finding a similar feature in Rome. Of course there might have been earlier bell towers which had been destroyed since. Mr. Perry had referred to the troubles—earthquakes, floods, invasion, &c.—in Italy in the seventh and the greater portion of the eighth century, which might have rendered it difficult to build, so that it was not until about the time of Charlemagne, when affairs settled down, that they were able to go on building. It was to about this period that he ascribed some of the campanili he had called attention to. Mr. Perry's third course of reasoning was that in which he spoke of certain characteristic features, and that was the line he (Mr. Spiers) considered to be in some cases the most interesting. As regarded the majolica plaque, that was a question for an expert; not having examined those plaques one could not judge as to what period they were likely to belong. One of the two designs given by Mr. Perry was certainly of Byzantine origin. The six-lobed pattern, as shown, was found on many early Byzantine sarcophagi, and was a well-known Merovingian design. Then came the other question of the mid-wall shaft. There he found it somewhat difficult to follow Mr. Perry, because what he (Mr. Spiers) looked upon as a "dosseret," or architrave-block above a capital, Mr. Perry called a "capital." That depended upon what one understood by a capital. The feature he alluded to was the block which the Byzantine architects of the fifth and sixth century employed to carry arches in a wall which was much wider than the supporting shaft and capital. It did not matter whether one called it a capital or a dosseret, but he understood that it was one of the important elements of Mr. Perry's arguments to prove that, when that feature was introduced in the Roman campanili, there was no capital under it—it rested on the shaft direct. He quite agreed with Mr. Perry that it was a point worth noting. He did not quite understand Mr. Perry's reference to the arcades of the palace of Diocletian at Spalato, which he seemed to take as the first use of the form. He did not know whether Mr. Perry had any proof that the

shafts, which were now gone, had not originally capitals on the top of them [Mr. TAVENOR PERRY: Adam restored the capitals], and one might judge from other buildings of earlier days that there were always capitals; that would, therefore, in one sense, take away from Mr. Perry's argument. If one copied a design in one part and omitted a leading feature, one could not give it as an example. However, he did not think that was the origin of the Roman type. It came, he thought, from Byzantine originals, and that in the church of St. Demetrius at Salonica was the first type. It was a Byzantine idea, that might have been first taken at St. Apollinare-in-Classe, Ravenna, and thence transported to Rome. The application of Mr. Perry's theory led him (the speaker) to accept that theory. It did, at all events, account for the origin of those features that were found in Saxon work. Mr. Perry had alluded to three or four of the Saxon churches. He himself had recently visited the church at Worth. During the restorations, a few years ago, they came upon the original Saxon windows, and these windows were divided by a shaft and corbel block above, identically the same as those in S. Maria in Cosmedin, and other towers illustrated. There was another example at Sompting, and many others throughout the country; and, though the copies were rude and coarsely worked, they must have had an origin, and the features they resembled most were those Roman examples. Mr. Spiers concluded by proposing a very hearty vote of thanks to Mr. Perry for the great research he had shown in his Paper, and for the admirable series of pen-and-ink drawings with which he had illustrated it. Mr. Perry's facilities of drawing in pen and ink, for which he had been famous from the earliest days of *The A. A. Sketch-book*, were well known, and he had earned their gratitude for the great trouble he must have taken in preparing the Paper, and the drawings with which it was illustrated.

Mr. H. H. STATHAM [F.] seconded the vote of thanks, observing that the Paper was a very useful one, and contained some new information; he had followed it with great interest.

Mr. WILLIAM WOODWARD [A.] said they were very much indebted to Mr. Perry for the collection of very beautiful drawings he had brought before them. In listening to the Paper he could not help hoping that some one in the position of Mr. Perry would devote an equal amount of time and study to illustrating those Norman round towers scattered about England, the uses of which had not as yet, he believed, been clearly defined. They might have had an origin of a similar character to that of the Roman campanili. That they were watch towers they knew, and possibly also campanili; but if a similar collection of drawings could be got together, and a similar study made of those isolated round towers in England, it would be very useful to the

Institute. He was delighted to think that love for Art, love for the loftier branches of the architectural tree, was not confined to that school of so-called "Art architects," the foundation of which to his mind rested upon cigar-shaped columns, broken pediments, and continuous bands of brickwork, but that a gentleman could be found with the important practical architectural business of Mr. Perry who was willing to devote some portion of his time to a subject that was essentially one of archaeological and historical character.

THE CHAIRMAN, in putting the vote of thanks, said that there was one point in connection with the Paper which he thought worthy of notice. The Institute sent out every year, as a travelling student, the winner of the Soane Medallion, and it might possibly be thought that students had read or learnt, seen illustrated or photographed, all that there was to be seen on those foreign travels; but Mr. Perry's Paper had shown them that, in spite of what they had been content to take from books, there was yet a great deal more to be learnt from the actual study of buildings. They had only taken what writers upon the history of Architecture, or guide-books, had stated to be the fact; and, without due examination, had accepted it for granted. Even upon such a subject as the campanili of Rome—one with which people thought they were well acquainted, many having been to Rome and looked at the campanili superficially—Mr. Perry had shown that there was yet a great deal to learn.

Mr. J. TAVENOR PERRY [F.], in reply, explained the difference between the "dosseret" referred to by Mr. Spiers and the Roman corbel capital, pointing out that in the drawing of the Schwartz Rheindorf what Mr. Spiers called an elongated dosseret had a true capital underneath it. The Roman examples differed absolutely from those, as from the Byzantine, in having no intervening capital between the dosseret and the shaft beneath it. Therein lay the extraordinary likeness between the campanili in Rome, Albano, and Tivoli—but nowhere else, he believed—and those of Saxon work like Sompting. There was something in Subiaco in the cloisters which was very like it, with a shaft coming immediately underneath, and very elaborately carved; but the work was of two centuries later. He considered the question of the dosseret a very important argument in his favour, and he was obliged to Mr. Spiers for suggesting that the Paper had brought him round to his (the speaker's) views.

*** Photographs of many of the buildings referred to were exhibited in the Meeting-room, together with a series of pen-and-ink drawings the work of the author, most of which are reproduced to about half the original scale in the foregoing pages.

HOLYWELL PRIORY, SHOREDITCH.

By E. W. HUDSON [A.].

Part II.—Remains.

(Continued from page 177.)

THE portion of an effigy of a bishop, sculptured in Purbeck marble, to which Mr. Longmore draws attention [*ante*, p. 112], measures about twenty-four inches by twenty-one. Fig. 7 is a sketch of the relic, restored on the lines of those of Bishops Poore and Grostête at Salisbury

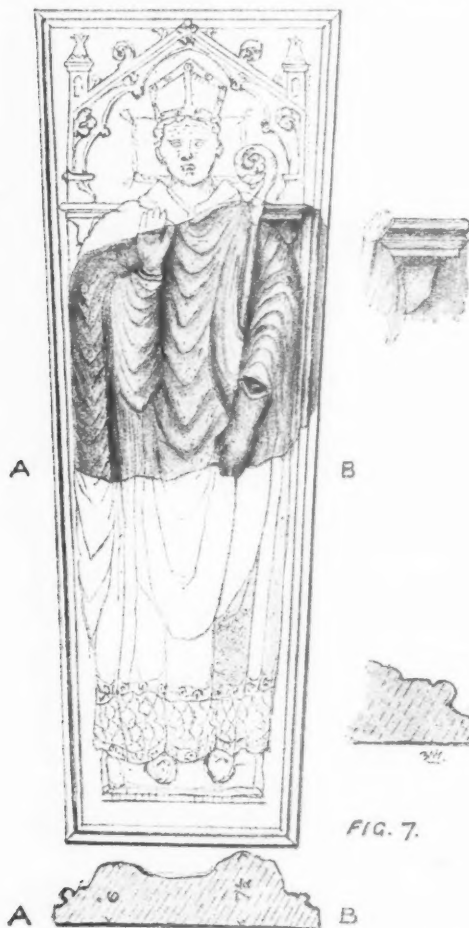


FIG. 7.

and Lincoln, and Evrard at Amiens, dating in the first half of the thirteenth century; although this may be placed somewhat later in date.

The hands are gloved, indicating high dignity; the right hand is raised in the act of benediction,

the left holds the pastoral staff partly covered by the drapery; but the heads of both figure and crozier, and also the legs, are lost. The moulded bracket by the left shoulder suggests a canopy over the head. The top member only of its abacus projects beyond the roll moulding round the slab. Mr. Longmore tells me it was found in demolishing a house on the north side of New Inn Yard, east of the North London Railway, about fifteen years ago. It formed part of the paving of a cellar, within ten feet of and about eight feet below the street, face downwards; and all attempts to find the other pieces were unsuccessful. It is proposed to send it to the Guildhall Museum.

It is improbable that a bishop dying in office would be interred outside the cathedral church; and Stephen de Gravesend was buried in St. Paul's choir, near the tomb of his uncle and predecessor, Bishop Richard of that name, who died in 1303.*

Stephen's humility and generosity were exemplified to the last by his directions regarding his funeral. His will, which is dated 19th February 1336 [10 Ed. III.], directs that only 100 marks are to be spent, 24 tapers only to be set up around his body, forbids distribution of money to the mourners, but directs that £100 shall be given to the poor of the several lordships connected with the church. He was elected 11th September 1318, enthroned in the following year, died 8th April 1338; the king, two cardinals, and many bishops attending the funeral. His courage in maintaining the rights of the See of London against the Archbishop of Canterbury, and in refusing to admit the legality of the deposition of Edward II., was the cause of the enmity of the citizens, and his conviction, finally, of high treason; although he was pardoned by Act of Parliament two years before his death.† He was erstwhile Prebend of Wenlakebarn in the Parish of St. Giles, but not of "Haliwell cum Vynesbury." As Lord Houghton

* This tomb cost £10 of the then value of money, and was destroyed with many others, *temp.* Edward VI. In 2 Elizabeth this wanton destruction in St. Paul's was finally stopped. A brass figure of a bishop in a stone slab was laid down in the S. transept at Lincoln, with an inscription in stone to his memory, according to Gough's *Mon. Antiq.* (Part 1, vol. i., p. 60, and Part 1, vol. ii., p. lxxiv.); but as he gives 1258 to 1279 as the period of this Richard Gravesend's tenure of the See of Lincoln, and as he was actually consecrated Bishop of London 11th August 1280, Mr. Gough is incorrect in saying he died in 1279, whereas he was only translated; and he and Dr. Willis have mistaken the "*Richardus quondam episcopus Lincolnensis*" of the inscription (which has no date) for another—as the remains of a bishop certainly were found beneath the stone. Richard's will is explicit in fixing the exact position of his grave in St. Paul's, and directs that the slab is not to be higher than the pavement. He died 9th December 1303, and his pastoral occupation covers forty-five years.

† Milman's *Annals of St. Paul's*.

wrote of Bishop Ken,—whose life might exactly have been modelled upon Stephen's:—

Who was this father of the Church,
So secret in his glory?
In vain may antiquarians search
For record of his story:
That dared with royal power to cope,
In peaceful faith persisting,
A braver Becket—who could hope
To conquer unresisting.

Whether Stephen's monument was spared by the iconoclasts for destruction in the Great Fire is not clear. It needs too vivid a fancy to suppose that, carted with rubbish and ashes from the ruins, it might have been shot upon waste heaps on the site of that identical Priory, where his munificence had been displayed more than three centuries before!

As touching the two corbels, also referred to p. 112 *ante*, as to which it has been suggested that they represented Edward III. and his Queen; Mr. Longmore writes me that he cannot recollect the coiffure of the female head (which, in the case of Philippa, would be a large, tightly rolled curl on each cheek), and adds:—

They might have been intended for Edward II. and Isabella. Each corbel was about 24 inches high and 18 inches wide, had moulded caps, the heads being beautifully sculptured. Owing to their sudden disappearance I believe they must have been acquired by some one interested in antiquities. I saw them in Holywell Street, about twenty-five years ago, placed as spur stones to a temporary gateway into the extension works of the Great Eastern Railway.

Such corbels would be well fitted for supporting curved braces of a large roof, and would, if coeval with either of the above-named reigns, cover the period of Stephen's twenty years tenure of office—viz., 11 Ed. II. to 11 Ed. III.; so that, supposing his benefactions to have included a new roof over the nave of the Priory church to replace the Norman roof then two hundred years old, these corbels may have appertained to the work.

ARMS AND SEAL OF THE PRIORY, &c.

It would seem as if all traces of the arms of the Priory were lost. They do not appear in Dugdale, Leland, or Tanner, and, so far as I can ascertain, no representation of them is extant. Upon a piece of land in Herts (supposed to be the virgate in Hinxworth given by Theobald, the son of Fulk, to the Priory) there were several ancient barns a century or more ago, which were then part of a farm, called "Nunwich," in Ashwell. In one of them, upon the tie-beam or roof collars, there was a shield bearing a *chevron between three stags' heads*; but these emblems of the chase rather suggest the arms of a benefactor than of a religious establishment, although stags' heads do figure in abbatial arms. Ellis was in doubt as to their nature, and had not seen any representation. It is stated that they were once to be seen in some old stained glass at "Ward's or King John's

Place," Islington, which passed into a private collector's hands, as hereafter to be mentioned; but there is no description of them on record.

The seal of the Priory is lost. An impression from it, however, is attached to a deed of the date of 1228, preserved in the Chapter House at Westminster, and a fair presentment of it, slightly reduced, is here given:—



It represents a half-figure of St. John Baptist, fullfaced, and having in his left hand a book unopened. The legend, as far as can be made out, is, APL' JOHANNIS WELL.* It is noticeable, as differing from the majority of seals, by the absence of any architectural feature whatever, and its crude design.

Impressions of various seals of benefactors attached to ancient deeds still exist. One was illustrated in the *Gentleman's Magazine* for May 1795, but, as Ellis said he found it did not correspond with the impression on that deed, I omit it. There was another, *circa* 1181, which had inscribed upon it "*Sigillum Rogeri de Bray*." Another, dated 1239, "*Sigillum Galfredi Camerarii*." Another, without date, "*Sig . . . Galfred de Melicho*." Another, also without date, had an eagle displayed. Another, dated 27th May, anno 29 Henry VIII., bears "T L" only.

There is a coat of arms *en rapport* with the Priory, an account of which is given in Hasted's *Kent*. A family named Hodsoll (formerly written *Huddysheole* or *Hudsoll*), who since the days of Henry V. owned the Manor of South Ash in Kent (members of which are still, I believe, residing in the neighbourhood, while others of past generations lie buried in South Ash Church), bore from early times: *Azure*, a fess wavy, between three stone fountains, or wells, *argent*. The "fess," it seems, is of less ancient date than the

* Dugdale, *Monas. Angl.* ed. 1823-30.

charge of the "wells." The fact of their holding land from the Priory is supposed to account for this unusual grant of arms. They are depicted on monuments on the walls and floors of South Ash, St. Mary Cray, and other churches in North Kent, where there are also hatchments.

STAINED-GLASS WINDOWS.

Mr. Timbs, F.S.A.,* makes a statement as to some of the painted glass from the Priory windows being in St. Leonard's Church, and this raised my hopes of finding another relic. He, however, is the only writer that I know of who makes the assertion, and, after an examination of the glass, I am afraid it is apocryphal, and that it is all of later date by 100 years than the dissolution. I think it tolerably certain that it belonged to the old church, and was transferred to the new parish church 157 years ago.

The following is the account given by Ellis. He says nothing as to its having been taken from the Priory, but seems to have got the information from Strype, as he quotes almost verbatim. Italics of mine indicate where they are in accord, and omissions and variations are supplied in parentheses :—

The east window hath (some handsome figures) painted in glass, our Saviour sitting at his last supper with his (twelve) disciples, all (sitting) upon forms; (you must consider the art more than the learning of the workman) and Judas with the (his) purse in his hand; and beneath him is his portrait in small represented as hanging upon a tree. The table is furnished with a standing cup, a candle, a salt-cellar, 2 small (penny) loaves, a knife, square trenchers, and the Paschal lamb in a dish. In the background are small representations of our Saviour washing his disciples' feet; Judas betraying him; his agony in the garden; and the parables of the lost sheep and piece of money.

This picture was bought and set up at the charge of certain parishioners, and in 1735 at the rebuilding of the church was cased in wood, pitched, and buried underground.†

It is inscribed in the lower corner "Baptista Sutton 1634." In 1642 the Vicar was charged with allowing a picture of the Virgin Mary, but it was only St. John with an effeminate face. (The face was bleared over to pacify tender consciences.)

Above this, which occupies the full width, are other distinct panels, also painted by Sutton.‡ One subject is from the "East window of the 3rd aisle of the old church, and is Jacob and Esau reconciled." Anent this, Strype continues :—

In the Vestry hard by the chancel in the east window [old church] there is another fair painted glass with the figure of the Father meeting the prodigal son. And under-

neath a signification of the donor and date, in these words :
Ex Dono Thomæ Austin, Ciris & Clothworker, Londini, Anno Domini 1634.

(The panel looks much more like the Prodigal Son than Jacob and Esau reconciled.)

The left-hand subject is the Vision of Jacob at Bethel; the middle one, Jacob on his knees, with legend on a scroll proceeding from his mouth :

*Minor sum cunctis miserationibus tuis
Veritate tuâ quam explevisi servo tuo.*—Gen. xxxii. 10.

Over these in the window-head are small figures of the Evangelists, with their proper symbols and names beneath, and filling out the space on the left, the arms of the Clothworkers' Company, and on the right those of Thomas Austin,—*Azure* on a chevron between three lapwings *or*, as many quatrefoils *vert*; crest on a wreath, a lapwing *argent*. According to the date, 1634, none of the preceding can be "Haliwellian."

The four Evangelists, which are imperfect, look the oldest glass, if there is any difference; but authority is wanting to connect them with the Priory.

This window is semicircular-headed, and its glass has been made up of separate panels and pieces, as described. It is surrounded by a very broad ornamented guilloche to make out the width. On a narrow white band below the Evangelists is recorded: "This window was restored 186—," (of course with the names of churchwardens added); but unless it has occupied some other position since 1740, it is difficult to see what "restoration" was made then; the guilloche was an addition merely, where plain glass had been before the 'sixties.

This is the extent of the records and relics which have come under my notice at present. Some of the latter cannot with absolute certainty be referred to the Priory buildings; but, in case further evidence may hereafter be found, they have been included in this notice. I understand that Mr. Lovegrove is on the watch for discoveries in all works of excavation upon the site, so that further information may be forthcoming to add to this collection of what, I hope, is not altogether without interest for architects. I do not share the notion of a leader among us, who declares that "*Antiquarianism is the narcotic of Architecture.*" On the contrary, I believe that, without the former cult, the best specimens of nineteenth-century architecture would never have come into being. To my mind, if properly and wisely administered, it is rather "the *elixir* of Architecture" than its "*narcotic.*"

I venture, with much diffidence, sometimes to express views opposed to the writers to whom we owe so much for collecting particulars of this establishment, more, as it seems, from ancient documents than from observation. That discre-

* *Curiosities of London*. Ed. 1876, p. 730.

† Is there a mistake in this date? The reason for this hiding, if it ever occurred, is not evident.

‡ His name is given in Dallaway's Edition of *Walpole's Anecdotes of Painting* (1888) as the painter of these window panels, but no other particulars either of him or his work are afforded.

pancies, misquotations, and many repetitions should appear amongst them was inevitable.

It is to be regretted, however, that no one has carefully described in detail from *actual survey* the position, structure, and extent of the ruins which were visible prior to and during the eighteenth century. Its position, neither intramural, provincial, nor as rescued for parochial use, was, perhaps, the reason for this. It was too near, and yet it seems too far, to attract Sir Henry Ellis from Montague House, or Mr. Gough from Enfield, to describe, or Carter or Britton to sketch it. The last-named writer is fully justified in this instance in his lament about the way antiquarian history in general is written.

Even Eliza Cook's poem "Holywell" is prefaced with a note which confuses St. Clement's Well (Strand) with ours, and gives names and dates incorrectly,* although her verses apply naturally to both sites, *e.g.* :

Close and narrow that place is now,
Where the beautiful waters used to flow;
But those who will, may go and see
Where the waters sprang up pure and free.

And it is certainly a depressing sight, of grime, toil, and ugliness, which meets the view where once stood noble buildings; "the last resting-place of the Chancellor of a mighty sovereign."

The holy house where our fathers worshipped is laid waste.

They that did feed delicately, that were brought up in scarlet, embrace dunghills.

The legend on the valance at the Rutland funeral is certainly justified to-day—

"SIC TRANSIT GLORIA MUNDI."

* The note runs thus :—"It is not generally known that the Tavern in Holywell Street, Strand, London, known by the sign of 'The Old Dog,' is raised on the site of the celebrated Holy-well, from which the street derives its name. Fitzstephens mentions this well in 1660 (*sic*) as being 'famous, and frequented by the scholars and youth of the City when they walked forth to take the air;' and Stowe alludes to it as 'being much decayed and spoiled with rubbish purposely laid there for the heightening of the ground for garden plots.'"

MINUTES VIII.

At the Eighth General Meeting (Ordinary) of the Session, held Monday, 21st February 1898, at 8 P.M., Mr. H. L. Florence, *Vice-President*, in the chair, the Minutes of the Meeting held 7th February 1898 [p. 212] were taken as read and signed as correct.

A Paper by Mr. J. Tavenor Perry [F.], entitled *THE MEDIEVAL CAMPANILI OF ROME*, having been read, and illustrated by a series of pen-and-ink drawings, the work of the author, a discussion ensued, and a vote of thanks was passed to the author by acclamation.

The proceedings then closed, and the Meeting separated at 9.40 P.M.



9, CONDUIT STREET, LONDON, W., 26th February 1898.

CHRONICLE.

THE EXAMINATIONS.

The revised programmes for the Summer Examinations, now printed and supplied to candidates, are as follows:—

I.—THE PRELIMINARY EXAMINATION.

To Qualify for Registration as Probationer R.I.B.A.

Examinations of gentlemen intending to follow the profession of architecture are held by the Royal Institute of British Architects, and some of the non-Metropolitan Societies allied to the Royal Institute, twice a year, in the months of June and November, in accordance with the particulars given on the application form. Except for those who have passed certain Examinations (hereinafter specified), this Preliminary Examination embraces the following subjects, particulars of which are given on the back of the application form:—(1) Short English composition; (2) Writing from dictation; (3) Arithmetic, algebra, and elements of plane geometry; (4) Geography and history; (5) Latin, Italian, French, or German: one language to be selected by the applicant; (6) Geometrical drawing or elements of perspective: either subject to be selected by the applicant; (7) Elementary mechanics and physics; (8) Freehand drawing from the round.

Gentlemen preparing to follow the profession of architecture who have passed any of the following examinations:—The Matriculation Examination at any University in the British Empire, the *Senior Local Examinations* conducted under the authority of any University in the British Empire, the Examinations for the First Class Certificate of the College of Preceptors, or such other Examinations as may be satisfactory to the Board—are exempted from submitting themselves for examination in the first, second, third, fourth, fifth, and seventh subjects; but certificates of having passed such Examinations only exempt applicants in the subjects covered thereby.* An applicant who submits, with his application and the evidence required in support of his claim for exemption, drawings (not exceeding four) which show his acquaintance with "Geometrical Drawing" or the "Elements of Perspective," and with "Freehand Drawing," may be further exempted from examination in the sixth and eighth subjects, should his drawings be considered satisfactory by the Board of Examiners.

All drawings submitted by applicants claiming exemption must be delivered flat, in a portfolio 30 inches by 22 inches, which can be purchased for about 4s.

The carriage of the certificates, drawings, &c., to and

* Science and Art and South Kensington Examination Cards and ordinary certificates below the third grade not being required or desired, it is particularly requested that such documents may not be sent.

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from the office of the Royal Institute, and all expenses incidental thereto, must be defrayed by the owners. They will be delivered on demand to any person authorised by the owner to receive them, but the Royal Institute will not incur any expense in returning them. Due care will be taken of such drawings, certificates, &c., but the Royal Institute will not be responsible for any loss of or damage to them while they remain in its keeping. Partially exempted applicants are expected to remove their certificates, drawings, &c., immediately after the close of their examination; and those who are wholly exempted, on receiving notice of such exemption.

Every applicant desirous of qualifying for registration as Probationer R.I.B.A., whether he claim exemption from submitting himself for examination or not, must make an application on the official form, to be filled up as directed thereon, and to be accompanied by an admission fee of two guineas, which will be returned should the application be refused.* If approved, the Secretary of the Royal Institute, in due course, communicates with the applicant in reference to the place at which he is expected to attend for the examination. In the case of applicants claiming exemption, their applications must be further accompanied by the evidence they have to submit in support of the claim.

The results of these examinations, whether held in London or at non-Metropolitan centres, are reported to the Council by the Board of Examiners, who recommend as to the fitness of applicants for registration as Probationers; and return the names of those who pass in alphabetical order. On the approval by the Council of such recommendations, the name of every successful applicant is forthwith entered on the Register of Probationers of the Royal Institute of British Architects, kept at the office; and he receives in due course a notification that he has been registered as Probationer.

A Probationer, on successfully passing the Intermediate Examination (to be passed by Probationers who have attained the age of at least 19 years), is qualified for registration as *Student R.I.B.A.*; and his name and address are then inserted in the Annual KALENDAR of the Royal Institute of British Architects. A *Student*, on passing the Final Examination (to be passed by Students who have attained the age of at least 21 years), is qualified, subject to the provisions of Section 8 of the Charter, for candidature as *Associate R.I.B.A.*

TIME-TABLE OF THE PRELIMINARY EXAMINATION.

Hours.	Division.	Tuesday.	Maximum Marks.
10.0-11.0.	1.	<i>Short English Composition.</i> —Simple subjects will be given to test the applicant's powers of observation and description.	40
11.0-11.30.	2.	<i>Writing from Dictation.</i> —A short passage from some standard English author will be given. Clear and well-formed writing, with accurate spelling and correct punctuation, should be aimed at.	20
11.30-1.30.	3.	<i>Arithmetic, Algebra, and Elements of Plane Geometry.</i> —The questions in arithmetic will include the first four rules, simple and compound proportion, and vulgar and decimal fractions, and will include such as have a practical bearing on the applicant's future work.	100

The algebra will include the elementary rules, with simple equations, and the use of symbols and factors.

* Applicants unsuccessful at their first sitting may present themselves again within twelve months without further fee. Should they then fail to pass, a fresh fee must be paid for each subsequent attempt.

Hours.	Division.	Tuesday.	Maximum Marks.
		In the elements of plane geometry a knowledge of the first two books of Euclid will be required, and of the subjects treated therein.	
1.30-2.30.	Interval.		
2.30-4.0.	4.	<i>Geography and History.</i> —Short questions will be set to test the applicant's knowledge of the geography of Europe, especially the British Isles, and of the prominent events in English history from the Norman Conquest to the end of the Tudor period.	60
4.0-5.30.	5.	<i>Latin, Italian, French, or German (one language only).</i> —One to be previously selected by the applicant. Short easy passages for translation into English will be set, with a few simple grammatical questions.	80
		Wednesday.	
10.0-1.30.	6.	<i>Geometrical Drawing</i> , which will include the construction of scales, and the delineation to scale of some simple plan or elevation of a building; or <i>Elements of Perspective</i> , which will include simple problems in perspective. One of these two subjects to be previously selected by the applicant.	80
1.30-2.30.	Interval.		
2.30-3.30.	7.	<i>Elementary Mechanics and Physics.</i> —Simple questions will be set on the resolution and composition of forces, the mechanical powers, centre of gravity, &c. The questions will not be such as to involve any trigonometrical calculations.	80
3.30-5.30.	8.	<i>Freehand Drawing from the Round.</i> —Some simple subject.	40
Total number of Marks			500

II. THE INTERMEDIATE EXAMINATION.

To Qualify for Registration as Student R.I.B.A.

Examinations (written, graphic, and oral) of Probationers of the Royal Institute of British Architects are held by the Royal Institute twice a year, in the months of June and November, in accordance with the particulars given on the back of the application form.

A Probationer R.I.B.A. who has attained the age of at least nineteen years, and who is desirous of qualifying for registration as *Student R.I.B.A.*, must make an application on the official form, to be filled up as directed thereon; and to be accompanied by an admission fee of *Three Guineas*,* which will be returned should the application be refused. He must also send with his application Testimonies of Study† as hereinafter set forth, accompanied by a certificate from a member of the Royal Institute, or other person of recognised position, that the Probationer is a proper person to be admitted to this Examination, and that the Testimonies of Study he submits are his own work.

The Testimonies of Study‡ required from Probationers

* In the case of Probationers registered prior to the 31st December 1895 the admission fee is *Two Guineas* only. Applicants unsuccessful at their first sitting may present themselves again within twelve months without further fee. Should they then fail to pass, a fresh fee must be paid for each subsequent attempt.

† Testimonies of Study already prepared in accordance with the old regulations will be accepted for approval by the Board for the Examinations in June 1898.

‡ In order to test the Probationer's knowledge of what he

R.I.B.A. are to consist of nine sheets of drawings (half double-elephant, i.e. 27 inches by 20 inches), neatly and carefully finished; and the sheets 1 to 6 are to be accompanied by a written description, illustrated by sketches, that is to say:—

1 and 2. Two sheets, giving examples (one on each sheet) of any two of the Orders of Architecture here named—the Doric, the Ionic, or the Corinthian—drawn in outline with the ornament and enrichments filled in; each sheet to contain two columns of one Order with entablature complete, drawn to scale (the columns being not less than 10 inches high on the paper), and details to three times the scale of the columns.

3. One sheet of details of Classic Ornament from the round in outline.

4 and 5. Two sheets, containing examples (one on each sheet) of any two of the periods here named—the Early English, the Decorated, or the Perpendicular—such as a door, a window, or an arcade, in plan, elevation, and section, with details of mouldings and ornament relating to such examples.

6. One sheet of Medieval Ornament—freehand drawing from the round, in outline.

A concise description, giving such particulars as may be accessible, of the building or buildings from which the several subjects are taken, with the dates of erection and other details, illustrated by sketches of plan, general elevation, &c., and written on foolscap paper, on one side only—the whole to be the work of the Probationer's own hand.

* * It is desirable that some of the drawings submitted should be from actual measurement by the Probationer.

Probationers R.I.B.A. who are architectural students of the Royal Academy are permitted, in lieu of the Testimonies of Study Nos. 1 to 6 above specified, to submit, for the approval of the Board of Examiners, their work done in and for the Royal Academy School, provided that the drawings so submitted comprise studies applicable to paragraphs Nos. 4 and 5, whether prepared for the Royal Academy or otherwise.

7. One sheet containing diagram of timber-framed roof truss, not less than 30 feet span, with the nature of the strain on the several parts marked thereon, the ironwork and the junctions of the timbers drawn to a scale of one inch and a half to the foot in isometrical projection and dissociated.

8. One sheet showing the construction of floors—framed timber, combined iron and timber, and fire-resisting materials, suitable for a room 30 feet by 20 feet, drawn to a scale of half an inch to the foot.

9. One sheet of details of joiner's work in doors, windows, and fittings, shown in plan, elevation, and section, to a scale of one inch to the foot; with details, to a large scale, of mouldings and framing.

* * Each of the nine sheets must be carefully finished as a complete work. They must be delivered flat, in a portfolio 30 inches by 22 inches, which can be purchased for about 4s.

Those Testimonies of Study which, after examination by the Board, are marked "excellent," will receive an Honorary Mention; and a certain number of marks (not exceeding ten) will be allocated to each sheet of Testimonies, and allotted at the Oral Examination by the Examiners taking the several subjects.

If the Testimonies of Study submitted by the Probationer be approved by the Board of Examiners, the Secretary of the Royal Institute, in due course, communicates with him in reference to the place at which he is expected to attend for the examination. The carriage of the Testimonies of Study, notebooks, sketchbooks, description, &c., to and from the office of the Institute, and all expenses incidental thereto, must be defrayed by the owner. They will be delivered on demand to any person authorised by the owner to receive them, but the Royal Institute will not incur any expense in returning them. Due care will be

has drawn and described in his "Testimonies of Study," they are brought up at the Oral Examination, when he is required to answer questions respecting them.

taken of such Testimonies of Study, sketchbooks, notebooks, descriptions, &c., but the Royal Institute will not be responsible for any loss of or damage to them while they remain in its keeping.

The results of these Examinations are reported to the Council by the Board of Examiners, who recommend as to the fitness of applicants for admission as *Students*, and return the names of those who pass in order of merit. On the approval by the Council of such recommendations the name and address of every Probationer who successfully passes the Intermediate Examination are entered in the Register of Students and published in the *KALENDAR* of the Royal Institute; and he receives in due course a notification that he has been registered as *Student*.

Every *Student* R.I.B.A. has the right to use the Library and Loan Collection of Books, and the right of admission to the Ordinary Meetings of the Royal Institute; and on successfully passing the Final Examination (to be passed by *Students* who have attained the age of at least twenty-one years) he is qualified, subject to the provisions of Section 8 of the Charter, for candidature as *Associate R.I.B.A.*

TIME-TABLE OF THE INTERMEDIATE EXAMINATION.

Hours.	Division.	Tuesday.	Maximum Marks.
10.0-11.30.	1. Classic Ornament		50
11.30-1.30.	2. The Characteristic Mouldings and Ornament of each period of English Architecture from the Conquest to A.D. 1560.		75
1.30-2.30.	Interval.		
2.30-4.0.	3. The Orders of Greek and Roman Architecture, their origin, development, and application.		50
4.0-5.30.	4. Outlines of the History of Medieval and Renaissance Architecture in Europe.		75
* * The Papers to be illustrated by some Perspective Sketches.			
Wednesday.			
10.0-12.0.	5. Theoretical Construction: Stresses, Strains, and Strength of Materials.		75
12.0-1.30.	6. Descriptive Geometry: the Projection of Solids.		50
1.30-2.30.	Interval.		
2.30-5.30.	7. Elementary Applied Construction: the Nature and Use of Ordinary Building Materials.		125

Total number of Marks . 500

Thursday.

Oral Examination on the various Papers and the Testimonies of Study.

III. THE FINAL EXAMINATION.

To Qualify for Candidature as Associate R.I.B.A.

Examinations (written, graphic, and oral) of Students of the Royal Institute of British Architects are held by the Royal Institute twice a year, in the months of June-July and November-December, in accordance with the particulars given on the application form.

A *Student* R.I.B.A. who has attained the age of at least 21 years, and who is desirous of qualifying for candidature as *Associate R.I.B.A.*, must make an application on the official form, to be filled up as directed thereon; and to be accompanied by a remittance of Three Guineas, which will be returned should the application be refused, and be placed to his credit as his entrance fee should he be elected an Associate within eighteen months from the date of passing the Final Examination. He must also

send with his application Testimonies of Study* as hereinafter set forth, accompanied by a certificate from a member of the Royal Institute, or other person of recognised position, that the *Student* is a proper person to be admitted to this Examination, and that the Testimonies of Study he submits are his own work. *The admission fee to the Final Examination is Four Guineas for every applicant not registered as a Probationer prior to December 31, 1895, three guineas of which will be placed to his credit as his entrance fee should he be elected an Associate within the period hereinbefore mentioned.†*

The Testimonies of Study required from Students R.I.B.A. are:—

1. A study of Ornament from the round, shaded.
 2. A design for a Building of moderate dimensions, such as a detached villa, parsonage, school, local institution, or cottage hospital, to be fully drawn out as working drawings to a scale of not less than one-eighth of an inch to the foot, in plans, elevations, and sections, duly figured and showing construction, drainage, with details of the construction and ornament, and a perspective view.
 3. Drawings of some Historical Building, or part of a Building, made from actual measurement, with the jointing of the masonry, &c., correctly shown, and the construction; the whole in plan, elevation, and section, carefully figured, with details at least one quarter full size. The original sketches measured and plotted on the spot are to be appended.
 4. One sheet of diagrams of Constructive Masonry or Brickwork, such as arches or groined vaults, with the projection of arch and vault stones.
 5. One sheet of diagrams of a Roof Truss of iron or steel, not less than 40 feet span, with details to a large scale, with all the calculations for strength at the various parts fully worked out and appended thereto.
- The candidates must also submit sketchbooks or other evidences of study of buildings and of travel, and satisfactory evidence, with sketches, of having followed the carrying out of building works, and notes of the progress and conduct of such works.

. Each of the sheets of drawings (half double-elephant, i.e. 27 inches by 20 inches) must be carefully finished as a complete work. They must be delivered flat, in a portfolio 30 inches by 22 inches, which can be purchased for about 4s.

Those Testimonies of Study which, after Examination by the Board, are marked "Excellent" will receive an Honorary Mention; and a certain number of marks (not exceeding 10) will be allocated to each sheet of Testimonies, and allotted at the Oral Examination by the Examiners taking the several subjects.

If the Testimonies of Study submitted by the Student be approved by the Board of Examiners, the Secretary of the Royal Institute, in due course, communicates with him in reference to the place at which he is to attend for the Examination. The carriage of the Testimonies of Study, Notebooks, Sketchbooks, Description, &c., to and from the office of the Royal Institute, and all expenses incidental thereto, must be defrayed by the owners. They will be delivered on demand to any person authorised by the owner to receive them, but the Institute will not incur any expense in returning them. Due care will be taken of such Testimonies of Study, Sketchbooks, Notebooks, Descriptions, &c., but the Royal Institute will not be

* In order to test the Student's knowledge of what he has drawn and described in his "Testimonies of Study," they are brought up at the Oral Examination, when he is required to answer questions respecting them. Testimonies of Study already prepared in accordance with the old regulations will be accepted for approval by the Board for the Examinations in June 1898.

† Applicants unsuccessful at their first sitting may present themselves again within twelve months without further fee. Should they then fail to pass, a fresh fee must be paid for each subsequent attempt.

responsible for any loss of or damage to them while they remain in its keeping.

The *Student* who successfully passes the Final Examination becomes qualified, subject to the provisions of Section 8 of the Charter, for candidature as Associate of the Royal Institute of British Architects, and he receives, in due course, a notification to that effect. He is then eligible for the award of the Ashpitel Prize, which is annually presented to the candidate who most highly distinguishes himself in the Final Examinations held during the year.

In the event of any *Student* failing to pass the Final Examination within four years of having passed the Intermediate, his name will be removed from the Register of Students, unless the Council are satisfied that good cause exists for allowing it to remain.

TIME-TABLE OF THE FINAL EXAMINATION.

Hours.	Division.	Friday.	Merit- ment Marks.
10.0-1.30.	1. Design of a Building of moderate dimensions, or a portion of a more important edifice, to be made from particulars given. The drawings to comprise plans, elevation and section, to a scale of $\frac{1}{8}$ -inch to the foot, some details to a large scale, with a sketch perspective. The subject will be communicated in general terms to the Student some days before the Examination.		350
1.30-2.30.	Interval.		
2.30-5.30.	1. Design (continued).		
	Saturday.		
10.0-1.30.	1. Design (continued).		75
1.30-2.30.	Interval.		
2.30-4.0.	1. Design (continued).		
	Monday.		
	2. The Principal Styles of Architecture: their Features, Mouldings, and Ornament—		125
10.0-1.30.	(i) The Characteristic Mouldings, &c., of the Special Style selected by the Student.		
1.30-2.30.	Interval.		
2.30-5.30.	(ii) The Characteristic Mouldings, &c., of the Principal Styles of Architecture.		
	The Student will be expected to show a thorough acquaintance with the Style selected, also a competent acquaintance with the details of other Styles. The words "architectural style" may be understood to imply Greek, Roman, Byzantine, Romanesque, one period of Gothic (English, French, German, or Italian), Renaissance, or one of the transitional varieties.		75
	Tuesday.		
10.0-11.30.	3. The nature and properties of Building materials: their decay, preservation, and quality, and their application in building.		
11.30-1.30.	4. The Arrangement and Construction of Buildings in relation to health, drainage, water supply, ventilation, lighting, and heating.		
1.30-2.30.	Interval.		75
2.30-5.30.	5. Specifications and Estimating.—A specification of the work in various trades. The Measurement and Cost of Building work. The Conditions for Building Contracts.		

Hours.	Direction.	Maximum Marks.
10.0-1.30.	6. Construction.—Foundations, walls, retaining walls, arches, vaults, floors, roofs, &c., and constructive details in all trades.	100
1.30-2.30.	Interval.	
2.30-5.30.	7. Construction.—Construction in iron 125 and steel. Shoring, underpinning, and dealing with ruinous and dangerous structures.	

Total number of Marks . 1,000

Thursday.

Oral Examination on the various Papers and the Testimonies of Study.

SPECIAL EXAMINATION.

To Qualify for Candidature as Associate R.I.B.A.

[For Applicants exempted, by special Resolution of the Council, from the Preliminary and Intermediate Examinations, and from submitting Testimonies of Study.]

The attention of architects in practice, not less than 25 years of age, and of chief assistants over 30 years of age, who may contemplate applying for admission to the Royal Institute of British Architects, is directed to the new Regulations of the Special Examination qualifying for candidature as Associate, which is held twice a year, in the months of June-July and November-December, in accordance with the particulars given on the application form.

Architects in practice and chief assistants, as above stated, who desire to be admitted as Associates, can be exempted from passing the Preliminary and Intermediate Examinations and from sending in Testimonies of Study. They can be admitted, by resolution of the Council in each case, to a Qualifying Examination (namely, the Final of the three Examinations), which is conducted with especial regard to the requirements of such architects, their professional works and position being duly taken into account by the Board of Examiners.

The probationary work required to be submitted and approved prior to the applicant's admission to the Examination may consist of the working drawings of a building, executed or otherwise, of his own design, with a perspective view (not necessarily of that building), and a drawing of some ornament from the round. All practitioners of architecture who have been in the active exercise of their profession previous to January 1, 1885, are exempted from submitting any probationary work. An applicant who may have entered into practice since 1885 may submit the working drawings of any building erected from his design and under his superintendence, with a drawing of a building in perspective and a sheet of ornament. Due care will be taken of probationary work submitted by applicants, but the Royal Institute will not be responsible for any loss of or damage to the drawings while they remain in its keeping; and applicants are expected to remove their probationary work immediately after the close of their examination.

A fee of Six Guineas for the Special Examination must be paid by each applicant on sending in his formal application.* Should an applicant be admitted and pass, he will be qualified, subject to Section 8 of the Charter, for candidature as Associate.

The names of those who pass are returned alphabetically, and they are at once informed thereof, with a view to their presenting themselves for election as Associates,

* Applicants unsuccessful at their first sitting may present themselves again without further fee.

the entrance fee to which class is Three Guineas and the annual subscription Two Guineas. Should an applicant not be passed by the Board, he will be informed of the fact, but no public notice is taken thereof.

Applicants availing themselves of these special concessions are not eligible for the Ashpitel Prize.

[The time-table for the Special is identical with that of the Final Examination printed above.]

The Stamping of Awards where no amount is stated.

It was reported to the Practice Standing Committee that a document sent to two different offices to be stamped was said to be liable to stamps of different value. As the question was of some importance the matter was fully discussed by the Committee, and an application was made to the Board of Inland Revenue by the Chairman with the object of getting a decision on the matter.

The following reply having been received, the Council think it advisable to print it for the information of the general body of members:—

*Inland Revenue, Somerset House, W.C.,
25 Jan. 1898.*

SIR,—The Board of Inland Revenue, having had before them your letter of the 14th inst. complaining of the incidence of the Stamp Duty on Awards which are not measured by a money value, have directed me to state that, as under the Stamp Act 1891 such award falls to be charged with the duty of £1 15s., they have no power to vary that amount. I may add that the particular award to which you refer cannot be traced. It is the practice at this office and at Telegraph Street to stamp awards of the class in question with the duty of £1 15s., but there are cases in which it is difficult to assess the duty.—I am, Sir, your obedient servant,

(Signed) T. N. CRAFER, Secretary.

J. DOUGLASS MATHEWS, Esq.

The University of California.

A plaster relief map of the site will be supplied to any competitor on application to Mr. B. R. Maybeck, 7, Rue Honoré Chevalier, Paris, if he will state in his letter that he will pay the expenses of its carriage from Paris. A pamphlet of photographs has now been prepared and will be supplied to competitors if desired.

York Architectural Society.

The York Architectural Society held its first meeting of the session on the 11th inst., in the Church Institute, Petergate, the President, Mr. G. Benson, in the chair. A paper was read by Mr. R. A. Easdale [A.], of Castleford, a former York resident, entitled "An Architectural Student's Rambles between Wakefield, Doncaster, and Selby." Among those present were the Rev. G. H. Hewison, Mr. Arthur Pollard, Mr. A. J. Penty, Mr. Jno. Ferguson, and Mr. A. Burleigh, hon.

secretary. The lecturer, who took the silver medal and money prize offered by the Leeds and Yorkshire Society in 1896 for the paper bearing the above title, illustrated his remarks by a series of measured drawings and sketches. The district dealt with, he said, was roughly triangular in form, with the towns referred to at the three extremities. Within this triangle the student of architecture might acquire a vast amount of knowledge from a study of the many fine examples of Norman and early English work to be found in the district. Mr. Easdale made particular reference to the church at Birkin, which he had measured throughout. After tracing its geometrical outline, he drew attention to one of the chief features of the building, viz. its apse, which, in the original, supplied almost the entire light to the nave. Some very exquisite detail of the Norman period might be seen in the south doorway, which had been rebuilt at the time the south aisle was added. The latter contained some good decorated tracery, but the insertion of a window in the eastern wall of the apse Mr. Easdale considered was a fatal error in the restoration.

The Architects' Benevolent Society.

The Annual General Meeting of the donors and subscribers to the Architects' Benevolent Society will be held at the rooms of the Royal Institute on Wednesday, March 9th, at 5 p.m., under the presidency of Professor Aitchison, R.A., to receive the Report of the Council, the Statement of Accounts, and to elect five new members of Council. On the recommendation of the Council an alteration will be proposed in By-law No. 65, by which the number of the Society's pensioners may be increased from three to six; and it will be further proposed to amend By-law No. 6, so as to make subscribers of two guineas and more eligible for election on the Council. It is hoped that there will be a good attendance of members.

REVIEWS. LXVII.

(184)

STAINED-GLASS WINDOWS.

Windows: A Book about Stained and Painted Glass. By Lewis F. Day, author of "Nature in Ornament," &c. 80. Lond. 1897. Price 21s. net. [B. T. Batsford, 94, High Holborn.]

As a writer on stained glass Mr. Day has three great merits: he is a practical workman—"my earliest training," he says, "was in the workshops of artists in stained glass;" he knows all the examples that remain to us of what the art during past centuries has produced—"for over a quarter of a century," he says, "I have spent great part of my leisure in hunting glass all over Europe"; and he writes in a clear and trenchant style,

rising occasionally into epigrams which mint in sharp clear coinage his narrative and argument. No one can read this book without learning what he did not know before. Those wholly ignorant of the subject will learn its history, what its aims are, and what it has produced; and those, if there be any, to whom it tells nothing new will find their knowledge arranged and made definite.

The work is divided into three books: the first treats of craftsmanship—the material and the growth of the art, how it was put together to make a window, first, as a mosaic of pieces of glass each of one colour, fixed together in plaster, stone, or strips of lead, to make patterns or designs in colour; then different colours got in the same piece of glass by various methods; dark non-transparent colour burnt on to it, so that black lines could be drawn, or points and lines of light scraped out; or, again, part of the colour removed from the piece of glass in various ways and another colour substituted; then new colour added to the original colour of the glass—by a yellow stain on white glass, or on blue glass producing green, and by enamel—pounded glass of a different colour melted on to it—so that at length, instead of being, as at first, a mosaic of small pieces of different colours, the design could be painted on a single sheet as a painter lays his colour on a canvas—a practice which resulted in the ruin of the art. As to when these various methods were invented, and their influence on the development of the art, the reader must refer to the book itself. They are the pallet of the artist in making a coloured window; and Mr. Day thinks that they are capable of producing results which have not yet been obtained or attempted. If so, there is hope for fresh interest and better results in the art than have been attained in the attempts since its revival in recent years to reproduce windows like old ones.

The charm of glass as a vehicle for design is its brilliancy of colour and its range of light and darkness. In a water-colour drawing the brightest light is the white paper, the deepest dark black paint, which at its darkest reflects some light. In a window the scale ranges from the pure light of heaven to absolute dark, while the colours, instead of being reflected from the paper, are light itself transmitted through the glass, brighter than any jewel. In modern windows this brilliancy of the pallet has too often proved a snare—torturing the eyes with its harshness and crudity. Harmony in colour, of a sort, may be got in decoration or paintings by dulling every colour; but we seem incapable of producing the harmony and the brilliancy of pure colour combined of Persian tiles, or Eastern carpets, or old stained-glass windows. The last may owe something to the iridescence produced through the action of the atmosphere for centuries; but no possible change from that cause will make bearable too many of our modern

windows. We have got the old materials and methods of work, and new ones as well, but we do not know how to use them, and the art and taste and feeling for colour which guided the old artists seem to be gone. To discuss the reason for this would lead us away from the subject of this book. "The ideal craftsman," says Mr. Day, "is a man familiar with good work old and new, a master of his trade, and an artist as well; a man too appreciative of the best to be easily satisfied with his own work, too confident in himself to accept what has been done as final." He may be all that, but to raise the art to its old excellence seems too heavy a dead lift for any one man.

Book II., on "The Course of Design," treats the subject historically, describing the style of the glass in each period of Gothic Architecture with the varieties in the several countries of Europe:—

"Glass follows inevitably" (says Mr. Day) "the style of architecture of the period, and accordingly is divided broadly into Gothic and Renaissance. . . . The Gothic into three periods, early, middle, and late, corresponding roughly with the thirteenth, fourteenth, and fifteenth centuries; the Renaissance into early and late. These styles overlap one another, and earlier glass exists of the twelfth, or even of the eleventh century. . . . We may choose to divide Gothic art into three classes, as we may subdivide the spectrum into so many colours; but the intermediate shades by which they graduate each into the other defy classification" (p. 156-57).

The early windows were broad, single lights, undivided by mullions, the glass mosaic in design, small pieces leaded together to form patterns, helped out by painting in non-transparent brown lines—either rich in colour or "grisaille"—in which "the glass is chiefly white or whitish, relieved here and there by a line or a jewel of colour; the glazier designed in lead lines, and only used paint to fill them out."

In the thirteenth century design took the forms of (1) the medallion window; (2) the single-figure window; (3) ornamental grisaille. Each of these forms of design Mr. Day treats of, giving numerous illustrations to make his text intelligible, and without these it would be useless to attempt to follow him. The design was largely determined by the necessity of iron bars to hold the glass in its place and to resist wind pressure; these, instead of their simplest form of a straight bar across the window, were arranged in circles, squares, or pointed ovals which formed the frames of figure subjects—the figures necessarily small—the interstices filled with ornament.

"With the change" (says Mr. Day) "which came over the spirit of later thirteenth-century architecture, some new departure in the design of glass became inevitable. . . . In France the broad Norman window was felt to be too broad, and so they divided it into two by a central shaft or mullion of stone. In England it began to be felt that the long narrow lancet lights were too much in the nature of isolated piercings in the bare walls, and so the builder brought them closer and closer together, until they also were divided by narrow mullions."

In this statement of the rationale of the development of Gothic architecture, I think Mr. Day mistakes the cause for the effect. The walls of churches were not bare; they were covered with ornament so bright in colour—as at Salisbury, when discovered under the whitewash at the restoration of the Cathedral—that it was restored in toned down, washed-out tints, as it was thought the brilliant colour which had been found would shock modern taste. They loved bright colour, and stained glass was brighter than wall painting, and thus the development of Gothic architecture consists in turning walls into windows that they may be filled with stained glass, till at last the interior is a continued surface of stained glass, broken only by the piers which support the vaulting, which are set at right angles to the wall, that the necessary strength may be obtained with the least interruption of window surface. Each bay became one large window, following closely the line of the vault, the mullions not running straight up into it (that was reserved for a later development), but sympathising with its curves by twisting into "tracery," which, ornamented by cusps, took the forms of flowers and leaves. At last, in France, the cusps were cut away, as interfering with the design of the pictures in the glass. Dante Rossetti, when designing a picture for a stained-glass window in a church, once asked me if I thought the architect would be offended if he asked him to cut away the cusps, as he could make a better design for his picture if they were away. As Rossetti's picture was a more interesting work of art than the architect's regulation cusps, I said the architect would do well to remove them. From the interesting account Mr. Day gives of the excellence and beauty of the pictures in late French Gothic windows, he may perhaps consider that the difficulties which Rossetti felt may have influenced their painters also, and may account for the absence of cusps in late French tracery; so that, in this case again, it was the stained glass which determined the evolution of the architecture. When Wren's Church of St. Michael, Cornhill, was gothicised, one of the circular windows was left without the spokes by which the others were converted into wheel windows, that it might have a clear field for stained glass. The stained glass in the church of Gouda, in Holland, is the latest blossom of the art. Mr. Day says:—

"Nothing equal to it, in its way, was ever done, and there any attempt at beauty of architecture and tracery has disappeared, the mullions run straight to the top of the arch across the pictures, mere bars to hold the glass in its place, not intended to be seen. As stained glass had helped to produce Gothic architecture, so by windows like these it helped to ruin it. They were false in their methods of work, attempting in glass the triumphs of painters on canvas; and the imitators of the Crabbeths of Gouda, following their defects, and without their genius, ruined stained glass also."

In the end of the early and the beginning of the late Gothic there was much admirable figure painting, of which the examples given in the book, though necessarily only in black-and-white, show something of the beauty. Stained glass, not easel pictures for sale, was the vehicle for expressing the art of the best artists of the time, and they did not, as later, attempt to torture the art into modes of expression of which it was incapable. In the windows of the middle and later periods canopies over single figures and subjects constitute the larger part of the design.

"In the fourteenth century tall, brassy, disproportioned tabernacles, as yet flat fronted; in the fifteenth white ghosts of masonry, pretending to stand out over the figures; in the sixteenth more or less monumental structures pictured with something of the solidity of stone-work; and eventually the canopy is merged in painted glass architecture, which joins itself as best it can to the actual masonry." "Late German canopies are more leafy, less architectural, than French or English. Italian canopies are coloured, as are also some in France.

"The enormous value of the mass of white afforded by the canopy as a setting for colour has reconciled us too readily to its use. But why not this mass of white without pretended forms of masonry, without this paraphernalia of pinnacles? The architect alone, perhaps, likes canopy work. Supposing him to be an artist, as we have a right to expect him to be, were he to work on more workmanlike lines, more on the lines of the worker in glass, how much better he would do, being an artist!" "... "One other class of person also loves canopy work—the tradesman. The stock canopy (as everyone knows who has been, so to speak, behind the counter) is a famous device for cheapening production." "... "There is no reason why figures and figure subjects should not be framed in ornament, but not ornament in the likeness of architecture."

We shall all look with favour and interest to what Mr. Day may produce on these lines, and heartily congratulate him on making a new departure giving new interest to his art. But if it is a sin to use the forms of architecture as ornament, it is a sin which Gothic, and other styles also, constantly commit. What else is arcading, or the diapering—imitating stone jointing in Gothic wall decoration—or the triglyphs of the Doric order, or other forms of earlier wooden structure, imitated in stone? These may serve better their purpose in the architecture, and have a nobler effect in the design, than imitations of prettier things, like leaves and flowers.

In his chapter on domestic glass, of which there are some charming illustrations, Mr. Day says that while the same methods of glazing and painting are common to it and church glass, the church calls for breadth and severity of design, the house for liveliness and delicacy, and "so far from the glazier of the sixteenth and seventeenth centuries imagining, as we mostly do, that it was any part of the purpose of domestic glass to shut out the view, he employed glass which was absolutely transparent."

Book III. consists of discussions on subjects which, if taken by the way, would have hindered the narrative. There is a most useful essay, sum-

ming up, in convenient form for reference, the characteristics of the various styles which have been described in the book. In another he pleads for emancipation from the practice of being compelled to copy the old style in our own work:—

"So many of us only learn to copy, whereas the whole use of copying is to learn." "... "Our affectations of old style would be much more really like old work if they pretended less to be like it. Had the old men lived nowadays, they would certainly have done differently from what they did." "... "The problem is to produce the best glass we can." "... "Evidence of modernity is no sin, but a merit in modern work." "... "We never wander so wide of the old mediæval spirit as when we pretend to be mediæval and play at Gothic."

All honour to Mr. Day for these views; if he and others will carry them out there is some hope of our being spared the exasperating crudities of modern imitations of early glass, and the lifeless dummies of apostles and saints, which their authors obviously neither care for nor believe in.

The chapter on "Windows Worth Seeing" is a guide-book of stained glass for the traveller.

The last chapter is a wail of lament:—

"Of old windows the arch enemy is the restorer. ... The story of destruction repeats itself wherever the restorer has his way. Sometimes he has actually inserted new material if only the old was cracked, obscured, corroded, effacing the very qualities which age has added. ... Better than what is called restoration, the so-called brutality, in reality the good sense and truer sense of art of the country mason, who plasters up gaps in church windows with mortar, or the plumber's patch of zinc which keeps out the weather and the crude white light, leaving us in full enjoyment of the colour and effect of old glass.

"Better any disfigurement by leads than the least adulteration of old work; how grateful we are when it is only cobbled, not restored."

When will architects understand this, and that it applies to the records of history and the effects of time in the rest of the church as well as the stained glass?

One word as to the illustrations, which in number amount to 257. Though the author says their intention is to illustrate what is said, not to beautify the book, many of them are very beautiful. "Theoretically," he says, "they should be in colour." But that was out of the question. "It may be possible, though it has hardly proved so as yet, to paint adequate representations of coloured windows, but only at a cost which would defeat the end in view." In black-and-white they serve their end of illustrating the text. They give a good notion of the various styles of ornament and composition, of the various styles of windows, and some of them even a sense of colour.

I have not attempted a complete account or criticism of the book. But enough I hope has been said to show its interest and value, and to induce readers to go to the book itself. They will not, I think, be disappointed.

J. J. STEVENSON.

